

MUSICAL AMERICA

Edited by

John C. Steiner

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CELEBRITIES HERE FOR BIG SÄNGERFEST

All Plans Complete for Madison Square Concerts Which Begin Next Saturday

German singers throughout the country—and their number is legion—are looking forward with great expectancy to the big convention of choral societies, to be held in Madison Square Garden, beginning next Saturday and lasting until the following Tuesday. The occasion has interest for the entire musical world also on account of the many celebrities of international fame which it will bring together. Besides the celebrated soloists and conductors engaged to appear, the list of judges includes such notables as Gustav Wohlgenuth, of Leipzig; Max Meyer Oehersleben, of Würzburg; Dr. Cornelius Rübnér, of Columbia College; Max Spicker and Arthur Mees.

The opening concert, next Saturday night, will bring forth as soloists Mrs. Corinne Rider-Kelsey, soprano; Claude Cunningham, baritone, and as directors, Julius Lorenz and Carl Hein.

The Northeastern Federation of Singing Societies is composed of some six thousand male and one thousand female voices, and was organized in Philadelphia shortly after the rebellion in Germany, in 1848, when thousands of Germans emigrated to the United States. In 1850 there were five singing societies in Philadelphia alone, and they banded together and called themselves "Allgemeiner Gesangverein für Philadelphia." Soon afterward the New York "Liederkrantz," which had then been organized three years, suggested that all of the singing societies of the East be invited to a "Sängerfest" (singing festival), to be held in Philadelphia.

The suggestion was enthusiastically received by the Philadelphia singers, who immediately issued invitations. Ten singing societies outside of Philadelphia responded—four from New York City, two from Baltimore, and one each from Newark, N. J.; Boston, Mass.; Reading, Pa., and Bethlehem, Pa.

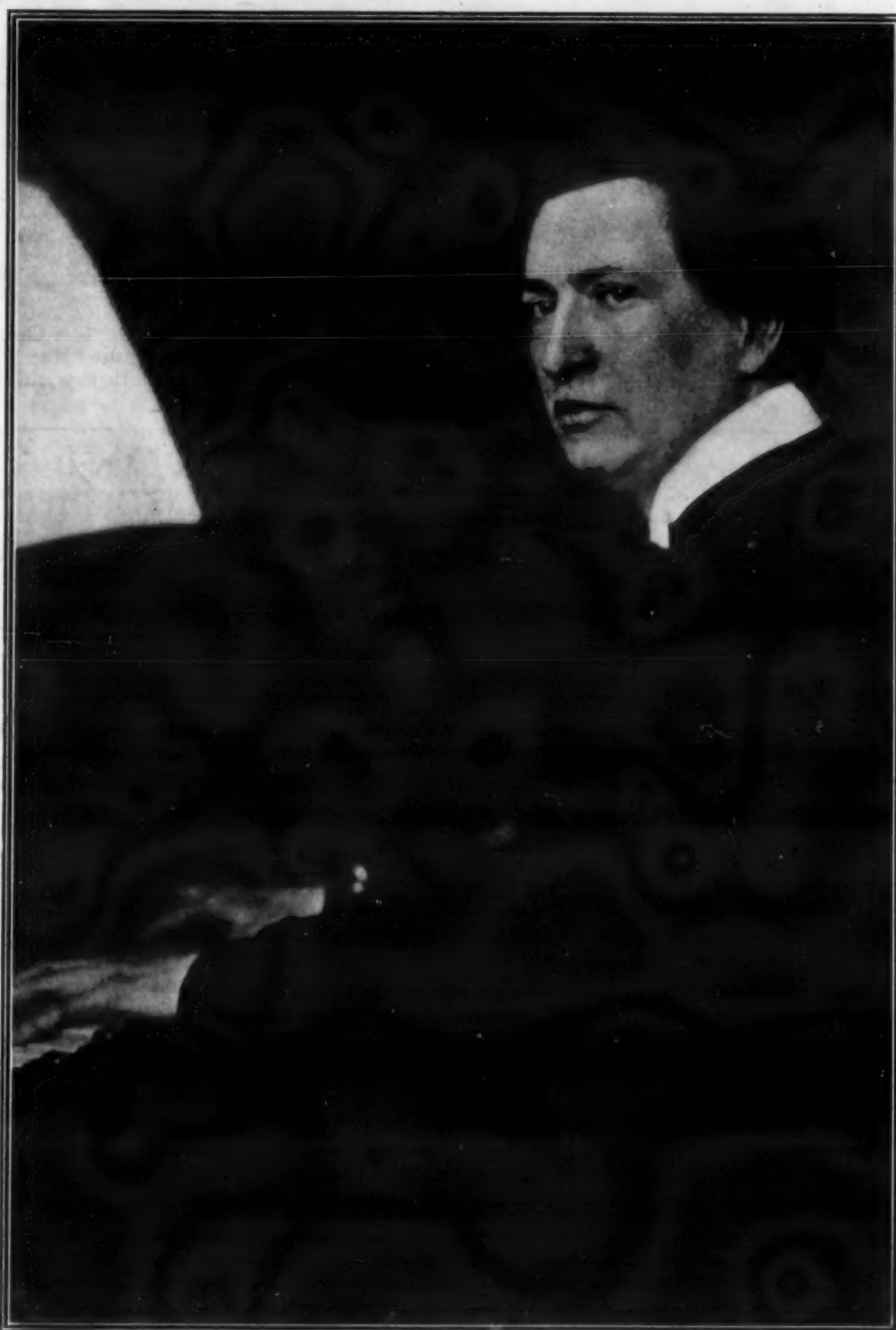
This first Sängerfest commenced on June 16, 1850, and lasted three days, proving a perfect success in every respect. It was at this time that the foundation was laid for the Northeastern Federation of Singing Societies. Steps were taken immediately to bring about a union of all the singing societies in the Eastern States, and within a short space of time there were fifteen organizations in the body, and the title of "Allgemeiner Oestlicher Sängerbund" was adopted. The main object of the organization, as stated, was the cultivation of vocal music.

The formation of the Eastern Federation soon resulted in the organization of a large number of German singing societies.

On the occasion of the second Sängerfest, in 1851, which was held at Baltimore, President Filmore, then Chief Magistrate of the United States, extended an invitation to them to visit Washington, where he received them at the White House, and thanked them, in the name of the American people, for their praiseworthy endeavors to add to the education of the people by cultivating German songs and introducing German habits.

New York had its first Sängerfest in 1852 (June 19 to 22), and by an odd

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FERRUCCIO BENVENUTO BUSONI

The Forthcoming American Tour of This Eminent Italian Pianist Will Be Among the Most Important Events of the Season 1909-10—He Has Been Engaged to Appear with the Leading Orchestras. (See pages 20 and 27)

Pepito Arriola and Liza Lehmann to Come Here Next Season

LONDON, June 8.—Pepito Arriola, the eleven-year-old Spanish pianist, and Liza Lehmann have been signed by R. E. Johnston for American tours next season.

The latter will appear in a repertoire of her own compositions. She will be presented at Carnegie Hall, with a high-class quartet assisting. A feature is to be her "Persian Garden," which will be produced in its entirety several times, with Mme. Lehmann holding the direction strings.

It is said of Pepito that as a wonder child he surpasses Josef Hofmann when he was at the prodigy age. It is said that his technique is marvelous and his feeling stupendous. His four-year sister approaches him in point of talent. Their mother was very popular musically in her native city, Barcelona, until she dropped out of the limelight to supervise their education.

Pepito studied at the Paris Conservatoire and later with Emil Sauer.

Lilla Ormond Stirs London

LONDON, June 8.—Lilla Ormond, the American soprano, has been taken into the bosom of society and the musical world here. A more appreciative and more select audience perhaps she never had than at Dorchester House last night, when she was the principal entertainer at a musicale after a dinner given by the American Ambassador and Mrs. Whitelaw Reid. English and American society and the diplomatic corps of several nations were there en masse.

After the entertainment Miss Ormond was warmly congratulated. She will now journey to fulfill engagements on the Continent.

Cesar Thompson Coming Next Season

BERLIN, June 8.—Haensel & Jones, of New York, have engaged Cesar Thomson, the great violinist, to tour America next season.

NEW AMERICAN WORK AT UNIQUE FESTIVAL

Chadwick's "Noel" Performed—
Art for Art's Sake, Spirit Behind
Norfolk Concerts

NORFOLK, CONN., June 7.—One of the most significant and, if measured by value and not by size, one of the most important musical events of the present year, took place in this city when the Litchfield County Choral Union held its annual meeting and concerts in the "Music Shed," on June 2 and 3. The interest and importance of the meeting this year was greatly enhanced by the first performance of George W. Chadwick's "Noel," a work written especially for the occasion.

There was great chorus singing, and great playing and singing by renowned artists, but these concerts are peculiar in that they are given for the glory of the composition and not for the advertisement of the artist. No admission fee is charged, the tickets being given away by the chorus members. No advertising is permitted on the program, no commercial features are associated with the enterprise in any way.

The "Music Shed" is an auditorium seating a chorus of three hundred and twenty-five, an orchestra of fifty, and an audience of one thousand eight hundred.

All of these advantages are due to the initiative and generosity of Carl Stoeckel, who supports these meetings in order that certain musical ideals may be satisfactorily worked out. These ideals concern the performance of chosen works in the most favorable, artistic atmosphere, untainted by commercialism. Mr. Stoeckel, himself, sets forth the governing ideas of the meetings as follows:

"Its plan is entirely original, an originality which is proven by the welcome imitations of the scheme at home and abroad. It is not charitable, it is not philanthropic, it is co-operative, every faithful member performing a given part without hope of monetary or other reward. It has been an effort, and a successful one, to feed the fast-expiring flames of idealism against the overwhelming flood of realism. The plan was not confined to Norfolk, as has been frequently stated, but has a much wider scope, embracing the whole county, giving to it a great popular school of music, with hundreds of pupils in the larger towns receiving weekly instruction in the classics of music, with an annual meeting of all the sections at Norfolk in the 'Music Shed.'"

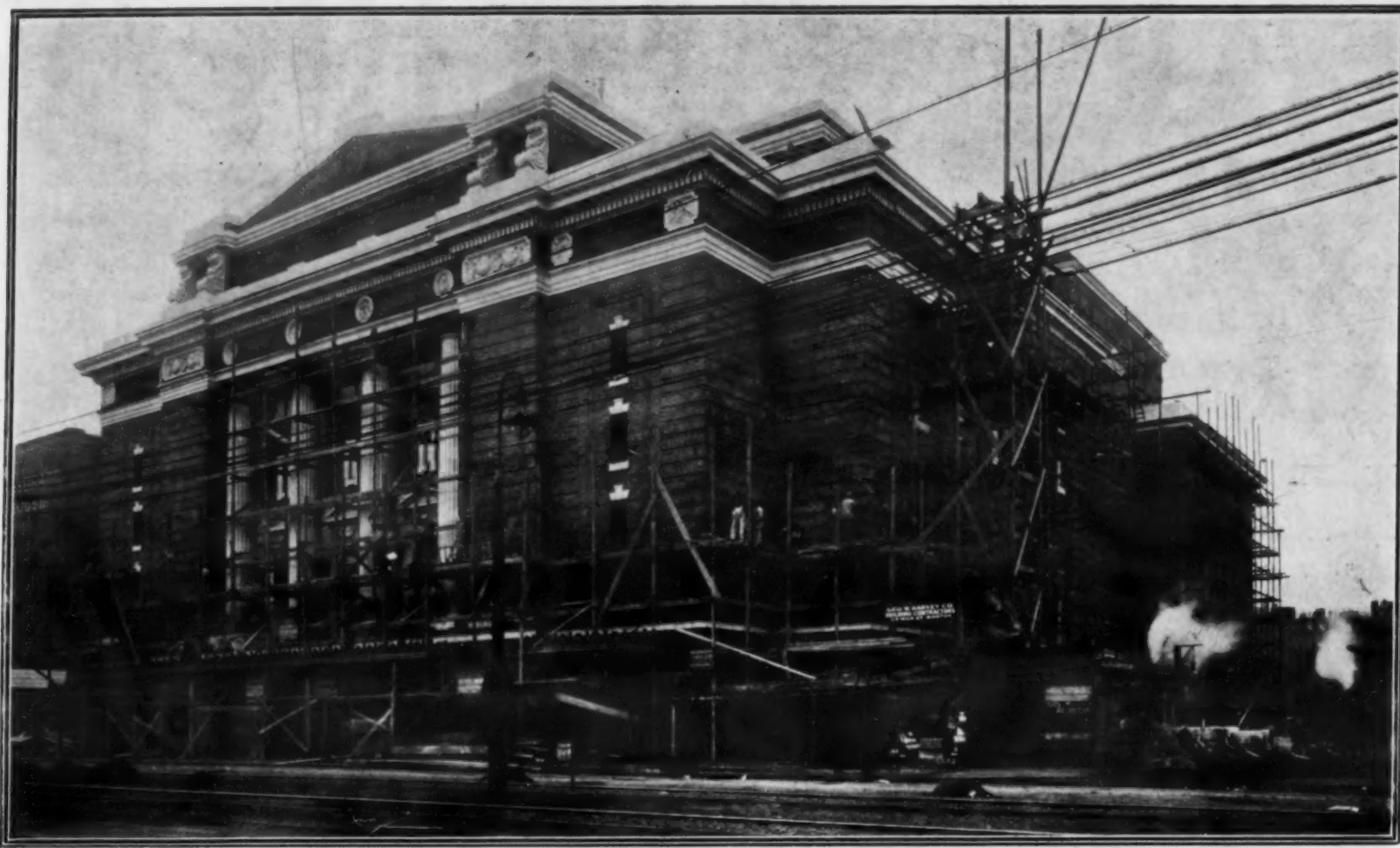
"Opera singers may assist, but it is as an integral part of the performance. All of the artists who come here are given to understand that the composer and the rendition of his work is the first consideration, and that they must subordinate all ideas of a personal triumph to such an end."

A part of the project which is to be further developed is the presentation of great works by American composers under the most favorable conditions. The composer will be allowed to conduct, or to choose his conductor, to specify the size of the orchestra, to name the soloists, and to have as many rehearsals as may be necessary.

The program for this year included the performance of "Noel," a Christmas Pastoral, for soli, chorus and orchestra, by George W. Chadwick, composed especially for this occasion; Smetana's Overture to

[Continued on page 4]

HOW BOSTON'S NEW OPERA HOUSE LOOKS AT PRESENT



This Photograph, Taken Especially for "Musical America," Shows the Progress Made in the Construction of the Boston Opera House, Which Will Be Opened in the Autumn, with Henry Russell as Director. A List of Notable Artists Has Already Been Engaged, and the Chorus Will Be Made Up Largely of Pupils of the Opera School in Connection with the New England Conservatory of Music.

DEFENDS TENSE MUSCLES
IN SINGERS' THROATS

Brooklyn Physician Arouses Controversy
at Lecture-Recital in Mme. Ziegler's
Studio

Dr. William H. Philleo, a Brooklyn throat specialist, gave a talk on the "Physical Side of Singing," at the studio of Anna E. Ziegler, Metropolitan Opera House Building, Friday afternoon, May 28. During his lecture, Dr. Philleo advanced some ideas decidedly at variance with the accepted gospel of voice culture.

"I contend," said Dr. Philleo, "that 'tension' is good. Firmness of muscle is necessary for good tone, for it creates vibration. I never advise a singer to relax the muscles in singing. The diaphragm is not the place to breathe from. For proper breathing one needs to have the muscles developed, hence the difficulty in singing is due to a lack of muscular development."

In the animated discussion which followed, Prof. Louis Hallett, an apostle of "Relaxation," engaged in a good natured tilt with Dr. Philleo.

When the last debater had put forth his (or her) argument, Edith Chandler, Ida Cowen, Jeanne Honoré, and Louis Sérès, pupils of Mme. Ziegler, sang a short program of modern songs.

Both Jean Gerardy and Joseph Hollmann, the celebrated 'cellists, are in London for the "grand season."

Kuscewiczky, the Russian contra-bass virtuoso, gave a recital in London a few days ago.

Margel Gluck, the Buffalo violinist, has been playing in London again lately.

DRAW FOR OPERA SEATS

Subscribers to Boston Project Try Their
Luck in Winning Locations

Boston, June 5.—Last Monday afternoon, in Jordan Hall, the selection of season seats for the Boston Opera House for the coming season of 1909-10 was made by the subscribers in a rather novel manner. The names of the subscribers were written on cards and placed in a box, and the selection of seats was made by lot, the names being drawn from the box one at a time. At the close of the drawing of seats not more than fifteen were left on the floor and in the first balcony. When it is considered that this selection of seats will be effective for the entire coming season, it furnishes pretty conclusive evidence that the first season of permanent opera in Boston will have the most hearty support at the box office end. It only now remains for the management to make the Boston Opera Company the success artistically that it is already from a financial standpoint.

D. L. L.

Kreisler's Tour Opens in October

Fritz Kreisler will return to America in October next for another extensive tour, and will open his season in a series of recitals in Carnegie Hall, New York, on October 23. After six weeks' of concertizing between New York and Chicago, he will leave immediately for the Pacific Coast, where he will open his tour about November 25. December and January will be devoted to concerts in California, Mexico, Texas, and the South, after which he will be heard East again to appear with the New York Philharmonic, the Philadelphia Orchestra, and other important concerts.

MASTERPIECES PLAYED
ON ANCIENT INSTRUMENTS

Parisian Society, Founded by Henri
Casadesus, Gives Notable and
Interesting Concert

PARIS, May 25.—To hear a Haydn sonata on the clavichord, the parent of the modern pianoforte, was an experience enjoyed here this week. This instrument has a similar long wooden case, with a shorter, double keyboard, and in metallic resonance and sonority it somewhat resembles a zither.

The minuet movement of the C major Sonata showed, however, what a very graceful and light background the instrument provided for those gavottes and minuets danced by pretty, hooped and powdered ladies of the time.

A society founded by Henri Casadesus for the study of ancient musical instruments was the means of this recital, who also introduced a quartet of string instruments in a Sonata by Hasse, a composer who flourished between 1699 and 1783. The viole d'amour, supported by the viole de jambe and viole de basso, with the little known "quinton," made up a melodious and delicate ensemble. With the quartet there mingled occasionally a few strange notes for the "harp-luth," a lute almost as high and large as the modern harp, but with a curious tone that refused to mingle with any other strings, and resounded with a piping, rounded call, such as a distant blackbird might emulate.

Pauline Hathaway, the Brooklyn contralto, on account of severe illness, has been forced to cancel several engagements during the Spring. Miss Hathaway expects to resume her work by the end of June.

SLEZAK IN "OTELLO"
IMPRESSES LONDON

Hungarian Tenor Hailed as a
Second Tamagno—R. E. Johnston's Big Earnings

LONDON, June 5.—Mr. Gatti-Casazza made a hurried trip to London this week from the Continent to hear Leo Slezak, the Bohemian tenor, who made his first appearance since he passed under the care of Jean de Reszke as *Otello*, at Covent Garden, on Wednesday.

Slezak made a most favorable impression. He used to sing Wagnerian rôles, and he can declaim with all the vigor of the German school, but De Reszke's teaching has made him musical as well as declamatory. His voice is full and beautiful in quality, and he is generally pronounced to be the most important tenor heard in Covent Garden since Caruso made his début there, and he is incomparably superior to the Italian as a dramatic artist. He has a magnificent stage presence, and his rendering of the exacting rôle of *Otello* is considered the most perfect all-round interpretation since the days of Tamagno.

The Russian soprano, Kounznietsoff, who made her London début this week as *Marguerite*, had great success. She has an exquisite, melodious voice, except in a few upper notes, which are somewhat hard, while her stage presence is most attractive.

Madame Galvanu, who was introduced as a Spanish Tetrassini, made her début at the rival opera in Drury Lane, but did not realize expectations respecting her coloratura singing, though it is excellent.

Caruso's efforts to conceal the facts of his treatment by Prof. Della Vedova, the Milan surgeon, have only had the effect of making the operation a matter of wider public knowledge; for the English papers, which accepted the tenor's statements on his arrival from America that nothing was wrong with him, have been annoyed by his attempt to hoodwink them, and this week published long dispatches from Milan dealing with the singer's case, with the result that all England, as well as America, is now acquainted with the details.

The operation Caruso underwent was only a slight matter, and a similar one was performed on him three years ago, when it succeeded splendidly. It is hoped that the present operation has been equally successful, but the conditions are not so favorable as before, owing to the tremendous strain Caruso has recently put upon his voice by too frequent performances.

R. E. Johnston, who is the Dean of American concert managers since the recent death of Henry Wolfsohn, has engaged Ysaye for a fourth tour of America this Winter. He says that he is to pay him \$80,000 for eighty concerts. He declares that he cleared \$40,000 personally on Isadora Duncan's last American tour of seven weeks. Nordica, whom he will supply with concert engagements for about half of next season, the other half of which she is to sing in opera, he declares received \$123,000 for concerts in the season just past.

Campanini to Return to Hammerstein?

It was reported in New York operative circles this week that Cleofonte Campanini will return to the Manhattan Opera House again next Autumn as first conductor. At the end of last season, it will be recalled, Mr. Campanini and Oscar Hammerstein parted company on friendly terms.

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Entrance to Caryl Bensel's "Tally-Ho" Tea Room in New York



Interior of the Tea Room, Showing How the Horses' Stalls Have Been Converted into Booths for Hungry Patrons

If you had a soprano or contralto voice, or thought you had, and some Cræsus would offer to back you in your plan to study in Europe and thereby open the path for stellar rôles on the stage of the Manhattan or the Metropolitan Opera House, would you say, "Get thee behind me, Satan," and stay home? Or would you go to work, perhaps open a book bindery, then buy a farm and raise apples and chickens, teach singing, and finally open a restaurant, or rather a tea room, in a stable, with the idea of studying abroad on your own money? Well, that is what Caryl Bensel has done, and if you don't believe it stop in at the "Tally-Ho" some afternoon and see the evolution of a real idea.

On busy East Thirty-fourth street, just beyond Fifth avenue's endless cortège of carriages and fashion, is a young woman who desires to succeed, and a little tea room that does. The traveler along Thirty-fourth street would probably never know that behind the antique shop is the fruit of one of the happiest ideas in eating room novelties that ever germinated in human grey matter.

There is no glaring electric sign inviting the hungry to smother his appetite, or are there white-aproned and white-capped cooks displaying the gentle art of cooking "sinkers" behind a plate glass window. Simply the plain, antique sign, "The Tally-Ho" over an old-fashioned arch which leads back into unknown regions through a path of potted plants, which terminates at the threshold of a stable, which is found to be a place of reflection for mind, soul and body, and within is the young woman who is running a tea room, feeding doughnuts as it were to her artistic temperament, as a means of its ultimate development.

Ever since Caryl Bensel sang at Sunday school entertainments in the days when her diminutive size necessitated help in assisting her on the platform, she wanted to sing. From a want this has grown into an ambition, and now she plans the production of her vocal possibilities, as a general does the taking of a strategic point. Europe is the place to study, she believes, and there she is determined to go, and go with enough money.

As her family was not in the position of affluence that it was once, she saw that it was "up" to her to make her own way. Accordingly she invested what little money she had after completing a high school education in a book-binding business. This, like everything else which her Midas-like hand seems to touch, was a success. Finally, seeing an opportunity to sell out at advantage, she did so; with her proceeds invested in a farm near South Norwalk, Conn. Here she raised apples, chickens

and the usual produce, in the doing of which she was aided by good muscle and a body suitable for Brünnhilde representations.

Farming was good, but a purchaser happened along at the psychological moment, paid her a good sum for the property, and she came back to New York to teach singing in Carnegie Hall, where she maintained a studio for two years. While on the farm she had also conducted singing lessons. She then went into the real estate business and built apartments on West Seventy-second street.

It was last fall that the idea of the "Tally-Ho" occurred to her, and December saw its inauguration in the stable which formerly housed the horses of the Astor family. She planned to have a quiet, refined rendezvous for musical and society people, who could enjoy originality of environment and general atmospheric salubrity.

In the hay-loft above the eating room she aimed to give weekly concerts, at which would appear vocalists and instrumentalists, a few of whom received remuneration and the rest performed for friendship's sake or for the pure love of it. Another idea was to give young and unknown artists a chance to be heard, which by the publicity received enabled them to get engagements elsewhere, and thus fight their way upward. Each week there were different artists. The entertainments in the hay-loft were far from being of an amateur order, and many times have the old rafters rang with top notes of real quality.

In two more years Miss Bensel expects to have accumulated some thousands of dollars. Part of this she will bank for her return and will undertake a three or four year sojourn abroad to become an opera singer "or bust." De Reszke in Paris, she has already selected for her teacher.

She is far from being a novice now. She knows perfectly the rôles of Gounod's *Marguerite* in "Faust," Juliet in "Romeo et Juliet," *Aida*, and the soprano rôle in the "Redemption," "The Messiah," and in fact, all the oratorios. In those latter works she has sung in various churches in the neighborhood of New York, and such was the quality and power of her voice that re-engagements were almost invariable. Miss Bensel attributes much of her success to her teacher, Walter S. Young, of Carnegie Hall.

One of the most salient features of Miss Bensel's character is the obvious superlative amount of "backbone." Her nerve and vertebrae are sufficient for a dozen ordinary women. In attestation of this have been her repeated refusals to accept patronage

from wealthy people, who, interested in her and satisfied that her voice only wanted cultivation, have proffered financial aid.



CARYL BENSEL

Who Conducts a Fashionable Tea Room to Earn Money for Her Musical Education

A description of the "Tally-Ho" is worthy of space. The interior is the same as when Astor's thoroughbreds used to prance and spend their leisure hours. The stalls are in their positions, only now they are decorated in gay style. Long antique

tables occupy the middle of each, and on either side are red cushioned settees. In other parts of the room are tables, covered with clean white cloths, at which sit men and women, sipping tea or some other non-alcoholic beverage, or partaking of the viands fresh from the genius of "the best Southern cook in the country." Women waitresses flit here and there carrying chicken pie, a la Tally-Ho, anchovies on toast, caviar sandwiches or some such other delectable morsel.

Around the walls are stable lanterns, pictures of the hunt and prints of Derby favorites of the days when Edward of England first began to pick the winners. On the front wall of each stable are the names of turf favorites such as Ballot, Gold Heels and others of handicap fame.

From the stalls float upward in lazy rings the unprohibited cigar smoke of "busy" men from the Waldorf-Astoria. Men and women whose names are read in the society and musical papers are here, and seem glad of it. On concert days from down the chute which formerly was passage for the hay come the strains of a Chopin waltz, or the rich tones of a singer.

J. B. CLYMER.

STOKOVSKI MAKES CONTRACTS

Reorganization of Cincinnati Orchestra Being Rapidly Completed

CINCINNATI, June 7.—Leopold Stokowski, the new director of the Cincinnati Symphony Orchestra, who reached Cincinnati last Saturday, has been busily engaged since his arrival examining musicians for the reorganized Cincinnati Symphony Orchestra. Mr. Stokowski has made no announcement as to the musicians engaged up to this time, but he leaves Cincinnati to-day for New York, and Julius Sturm, who is assisting Mr. Stokowski in securing the men for the orchestra, will leave at once for Chicago to continue making contracts. Frank E. Edwards, business representative for the Orchestra Association, has been inaugurating new business methods for facilitating the orchestra business, and is already engaged in making bookings for the orchestra in other cities during the coming season.

For the most part musical Cincinnati is at present given over to students' recitals, many of which are quite worth while. The College of Music recently gave with great success Mascagni's "L'Amico Fritz," and at the Conservatory of Music an important affair was the recent concert of the Conservatory Orchestra under the direction of Signor Tirindelli. The conservatory schedule of the past few days included a concert by the pupils of Signor Tirindelli, June 1; a pianoforte recital by the pupils of Hugo Sederberg, June 2; June 3, a song recital by Professor Gibbs's pupil, Madge Blount; June 4, a recital by another of Professor Gibbs's pupils, Leone Wagner, and June 5, a pianoforte recital by the pupils of Elizabeth Blair and Ray Staater. A series of recitals began at the Ohio Conservatory May 31, and pupils from the classes of Jacque Sternberg and Gertrude Jones are yet to be heard. F. E. E.

Tilly Koenen to Sing with Orchestras

Tilly Koenen's fame has preceded her to such a degree that three of the great American Orchestras have secured dates. These are the Boston Symphony, New York Philharmonic and the Philadelphia Orchestra. Negotiations are being carried on by all other orchestras, but Koenen dates are already difficult to obtain. It appears that Manager Hanson will repeat his Willner triumphs with this great international songstress.

W. C. Carl Addresses Organists

William C. Carl, organist of the Old First Presbyterian Church, addressed the meeting of the National Association of Organists at headquarters, No. 1947 Broadway, on Wednesday evening, June 9. His subject was "Demands on the Modern Church and Recital Organist." This was the last of the series of monthly meetings held during the Winter before the National Convention, which is to be held at Ocean Grove, August 2 to 12.

Don Perosi, the Italian priest-composer, represented the Pope at the International Music Congress in Vienna last month.



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[Continued from page 1]

"The Bartered Bride"; Bruch's G Minor Concerto, for violin, played by Mme. Powell; Chadwick's "Lochinvar," for baritone and orchestra, sung by Herbert Witherspoon; the "Tannhäuser" overture, con-

ler, and Tchaikowsky's "1812" Overture. Since the meetings take place, not for the benefit of the artist, but for the greater glory of the composer whose works are to be presented, criticism in detail would be out of place. It is only necessary to remark that the several artists, inspired by the ideal conditions surrounding them, gave forth the best within their power. The chorus was splendid and maintained a high standard throughout the two days, but sang especially well in the final chorus of the "Stabat Mater," rhythm, clearness of

pupils of Mrs. Maude Sanders Faust, and Mrs. Irene Barnes Seldomridge, respectively. The young artists presented an exacting program with credit to themselves and their teachers, and earned the ovation elicited by their musicianly performance.

W. S.

Hammerstein Gets Goerlitz as Business Manager

PARIS, June 8.—Ernest Goerlitz, for fifteen years in the business office of the Metropolitan Opera House, has been engaged for the administrative bureau of the Manhattan Opera House.

Last season was the only one since Maurice Grau took charge that Mr. Goerlitz was not connected with the older opera house. When Messrs. Gatti-Casazza and Andreas Dippel assumed control Mr. Goerlitz resigned to devote his time to the concert tours of several of the Metropolitan singers, in which he was highly successful.

"Pop" Concerts Begin in St. Louis

ST. LOUIS, June 5.—This week inaugurated the popular concerts in the afternoons and evenings in the various parks throughout the city. In all there will be one hundred and one concerts given, exclusive of those which are to be rendered by the Boys' Industrial Band. Poepping's American Band, and Weil's Band will each play thirty-four concerts, and Haberton's Band will play thirty-three. The programs will, as usual, be made up of classic and popular numbers. These concerts are given at the expense of the city.

Mrs. Franklin Knight presented her pupils in recital last Saturday night. All of the students showed careful training, and several rendered their numbers with really artistic finish and taste.

Announcement was made this week of the engagement of Moriz Rosenthal for the Symphony Society's Concert on December 16. This will be the second concert, and should attract a great crowd, as Mr. Rosenthal has always drawn capacity houses when playing here in concert.

H. W. C.

Veteran Dayton Conductor Retires

DAYTON, O., June 4.—The Philharmonic Society, the oldest choral organization in the city, gave Mendelssohn's "Elijah" on the occasion of its 100th concert appearance. The society has been in existence for thirty-one years, and during that time has been under the almost continuous direction of W. L. Blumenschein. This concert marked the retirement of the veteran conductor, who has been a noteworthy musical force in the community for many years.

The soloists were Annabelle Ambrose, soprano; Elizabeth Thompson Wilson, contralto; Mary Goode Royal, mezzo-soprano; Charles P. Holland, tenor, and Marion Green, bass. The accompaniments were played by Urban A. Deger, organist, and Ethel Martin Funhouser, pianist.

Miss Parnelle for the Boston Opera Co.

BOSTON, June 1.—Evelyn Parnelle, a pupil of Franklin L. Whyte, of this city, has been engaged on a three years' contract for the Boston Opera Co. Miss Parnelle has a broad lyric soprano voice, which borders on a dramatic in quality. She has given a great deal of attention to the study of operatic rôles, and has always been successful in her public appearances. She is uncommonly prepossessing in appearance, and is in every way well suited for operatic singing. She will begin her engagement with the Boston Opera Co. during the opening month in November next.

D. L. L.

John E. Pinkham's New Anthem

"Only Fear the Lord" is the title of an anthem for tenor or soprano solo and quartet, by John E. Pinkham, and just published by M. Witmark & Sons. The composition is, in places, carefully worked out contrapuntally, and also in regard to the part leadings generally. It is in keeping with the reverent spirit of church music, and at the same time is characterized by melodic beauty.

Selma Kurz Surely Coming

Andreas Dippel in Vienna has finally arranged terms with Selma Kurz, the coloratura soprano, settling any doubt of her appearance next season at the Metropolitan.

PACHMANN TALKATIVE AT LONDON RECITAL

Russian Child Pianist Outshines Little Spaniard—Van Rooy at Albert Hall

LONDON, May 31.—Vladimir de Pachmann had a large audience to talk to and play to at Queen's Hall when he gave his long-advertised Chopin Centenary recital. The eccentric Russian pianist was in one of his most communicative moods, and chatted incessantly to those in the front seats, with his notorious drawing-room informality. He had a hot afternoon for the recital, and he does not like heat, as he plainly indicated to his audience at the time, but that did not affect the beauty of his playing.

Only once did he introduce a foreign voice into the Chopin afternoon of mazurkas, waltzes, preludes, etudes, impromptus, ballades, scherzos, polonaises and nocturnes and that was when for his last encore he played Raff's "La Fileuse." The critics thought he played "as divinely as ever." There is one thing for which de Pachmann earns the special gratitude of Chopin-lovers—he never tinkers with the composer's works. He is content to play them as they were written even in the "Minute Waltz," in D flat, he resists the temptation to which most other great pianists succumb, to play the right hand part in double thirds.

This old town is almost overrun with precocious children of more or less individual talent. The incipient vogue of Pilar Osorio, the nine-year-old sister of Pepito Arriola, has been suddenly eclipsed by the arrival on the scene of an eleven-year-old Russian pianist named Irene Gorainoff. Both as pianist and composer she has been attracting a good deal of attention in her own country during the last two or three years. Only a few weeks ago Glazounoff conducted three concerts at which she played. As a composer she has already reached her Opus 78. Five of her own compositions appeared on her first recital program here at Bechstein Hall. They were a "Valse Triste," "Marche Funèbre," "Les Larmes," "Le Pois de Senteur," and "Etude Romantique." These followed a long list by Bach, Handel, Scarlatti-Tausig, Schubert, Chopin and Chopin-Liszt.

Such was the little Russian's success that a second concert was given three days later to an even more enthusiastic audience last Friday, and now her manager, striking while the iron is hot, announces a third for next Wednesday.

Anton Van Rooy, the Dutch baritone, was given a warm welcome when he made his reappearance at the last of the Albert Hall Sunday concerts last Sunday. The former Metropolitan favorite was in fine form vocally, and sang "Blick' ich umher," from "Tannhäuser" and "Wotan's Abschied," from "Die Walküre," with his familiar breadth of style.

The other soloist was Ferenz Hegedüs, the Hungarian violinist, who played Tartini's Concerto in D Minor and the Andante and Rondo from the Vieuxtemps Concerto in F Sharp Minor. Under Señor Arbos's direction the London Symphony Orchestra played Mendelssohn's "Ruy Blas" Overture and Wagner's "Ride of the Valkyries."

Mary Garden Not Blind.

PARIS, June 7.—Mary Garden reports that stories of her blindness are false and that she would like to "see" them repudiated. The correspondent interviewing her failed to find foundation of the hair-dyeing tale or that she was "sick a-bed."

She did not appear here in opera for the reason that she is suffering from the pro-saic malady, rheumatism in her shoulders, which made acting too painful. Except for this she is perfectly well. She goes this week to Aix-les-Bains for the cure, and will return for her engagement in September.



Entrance to the Famous "Music Shed" in Norfolk, Conn. In the Seated Group Are (from Left to Right) Louise Homer, Sidney Homer, Dr. Arthur Mees and Maud Powell. In the Upper Picture, Maud Powell and Herbert Witherspoon.

ducted by Arthur Mees; Rossini's "Stabat Mater," the soloists being Mme. Rappold, Mme. Homer, Mr. Hamlin, and Mr. Witherspoon; Tchaikowsky's Symphony No. 5; Schumann's "Two Grenadiers"; a Liszt Piano Concerto, played by Mme. Zeis-

parts, technical difficulties, all yielding to the well-prepared singers in a way that was, in itself, an enthusiastic comment on the ability of the man who trained them and who is the official director of the choruses, Richmond P. Paine.

CZERWONKY ENGAGED FOR MINNEAPOLIS ORCHESTRA

Distinguished Boston Violinist to Be Emil Oberhoffer's Concertmaster Next Season

MINNEAPOLIS, June 7.—Richard Czerwonky, of Boston, who was engaged as special concertmaster and violin soloist for the recent Spring festival tour of the Minneapolis Symphony Orchestra, has been engaged by Emil Oberhoffer as concertmaster of the orchestra for the coming year. Mr. Czerwonky returned to Boston this week, but will come back to Minneapolis in October and at once take up his new duties.

Mr. Czerwonky's playing during the Minneapolis Orchestra's tour was one of the most successful features of the trip. Everywhere he was hailed with acclaims by public and press, and the musical critics of Kansas City and Omaha gave him particularly high praise.

Richard Czerwonky is a native of Birnbaum, Germany. He studied with Florian Zajic, Andreas Moser and J. Joachim, and twice won the Mendelssohn and once the Joachim prize. Although a very young man, Mr. Czerwonky long since established an enviable reputation for himself as an orchestral player, quartet player, violin soloist and instructor. He was brought to this country by Dr. Muck in the Autumn of 1907, and last season held the position of second concertmaster of the Boston Symphony Orchestra. Mr. Czerwonky appeared as soloist with that organization last year, playing the Ambrosia Concerto for violin. He has an unusually large repertoire of concertos and miscellaneous pieces, and has played the Hungarian concerto of Joachim and the Scotch fantasy of Bruch with the Berlin Philharmonic Orchestra.

Since coming to America, Mr. Czerwonky organized the Czerwonky Quartet, of which he is still the leader.

E. B.

ZUCKERMAN'S LONDON DEBUT

Young American Pianist Impresses the Critical British Audience.

LONDON, June 4.—Probably one of the most beautiful of pianists made her local debut this afternoon at Bechstein Hall. She is Augusta Zuckerman, and well deserved the warm welcome she received. Miss Zuckerman is an American girl and only twenty-one years old. She was a prize pupil of Prof. A. Lambert, in New York. Two years ago she went to Berlin. She made a big success with Berlin concert-goers, and in other German cities, as an artist of high rank. It looks as though she would have the same success here. She is under engagement for an American tour in the Autumn.

Her program included excerpts from Bach-Tausig, Brahms, Raff, Chopin, Manen, Paganini-Liszt, and a composition of her own writing.

Her tone is powerful, and fine execution and technique were exhibited in the Brahms and Chopin numbers, while her own two opuses, of the ultra-modern style, were well received.

Colorado Teacher Goes to Vienna

COLORADO SPRINGS, COLO., June 4.—Marie Gashwiler, who for several years has been one of the successful teachers of this city, will leave shortly for Vienna where she will continue her studies under Theodor Leschetizky. Miss Gashwiler has proved herself a pianist and teacher of uncommon ability, and her departure will be regretted by a large following of enthusiastic pupils and admirers. Ethel Gordon, of Seattle, Wash., who recently returned from Vienna after a course of study under Leschetizky, will assume charge of Miss Gashwiler's class upon the latter's departure.

Prominent among the recitals marking the close of an active music season in this city was that given last week by Eunice Hull, pianist, and Lois Crane, contralto,

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CELEBRITIES HERE FOR BIG SÄNGERFEST

[Continued from page 1]

coincidence the festival this year falls on the same dates. At that time the organization had increased to twenty-nine societies, with a total membership of eight hundred singers. For the first time, too, competitive singing was arranged in which all the societies could participate. It was thought that such an innovation would stimulate the ambition of the singers, thereby improving the musical standard of the different societies. This calculation proved correct, for the work of the individual organizations was of a much higher order than that of previous years.

For the first time, too, the English press frankly recognized the educational and refining influence of music, particularly vo-



Gustav Wohlgenuth, Kaiser Prize Judge.



Max Spicker, Kaiser Prize Judge.

cal, on individuals as well as masses, and began to urge the introduction of singing lessons in the public schools. Consequently to-day there is hardly a public school in the United States without its vocal instructor.

Up to the year 1861 music festivals had taken place, and the festival for that year was scheduled for New York City, but on account of the Civil War, which broke out in that year, the festival was postponed until 1865, when it was given in New York and lasted four days.

Since then New York has been favored only on two occasions with the festival—in the years 1871 and 1884, respectively. Brooklyn, N. Y., and Baltimore as well as Philadelphia have since been the favored cities. The festival this year is conceded to be the most pretentious ever undertaken. It will also emphasize the fact that the American glee clubs and singing societies recognize the value of competitive singing at these festivals, as a means of raising the standard of ensemble singing to high standards of excellence, and to this end



Mme. Rider-Kelsey, Soloist.
[Copy'rt Aimé Dupont.]



Daniel Beddoe, Soloist.



The Kaiser Prize, for which the various societies will compete.



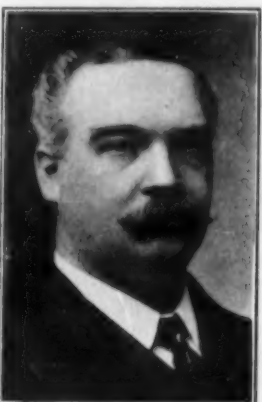
Mme. Schumann-Heink, Soloist.
[Copy'rt Aimé Dupont.]



Claude Cunningham, Soloist.

the Executive Committee of the United Singers have extended an invitation to our leading American glee clubs, as well as the glee clubs of the leading universities, to participate for a special trophy.

this festival. Under the direction of its own supervisors of music, Albert S. Caswell and Dr. Frank R. Rix, the pupils will give an entire concert, Sunday afternoon, June 20.



Julius Lorenz, one of the Directors.



Dr. Cornelius Rübnér, Kaiser Prize Judge.



Matthieu Neumann, Composer of the Prize Song.



Max Mayer Oebersleben, Kaiser Prize Judge.

The Board of Education, recognizing the feasibility of adopting the methods of the German singing societies, has selected five thousand students from the public schools of Manhattan Borough to participate in

In support of the huge choruses, there will be an orchestra of one hundred and fifty trained musicians, under the able directorship of Julius Lorenz, Carl Hein, and Dr. Felix Jaeger.

The various programs will be as follows:

Saturday evening, June 19: Festival Overture (Lassen), Orchestra; Sängergross (Julius Lorenz), Hail Bright Abode (Tannhäuser) (Richard Wagner), Mixed Chorus and Orchestra; a. Feldensamkeit (Ernest Wendell), b. Schlaflied fürs Peterle (A. Feist), United Singers of New York; Aria, "An jenen Tag" (Hans Heiling) (Marschner), Claude Cunningham; Symphonisches Scherzo (Julius Lorenz), Orchestra; a. In a Year (Frank van der Stucken), b. Lullaby (J. Brahms), The United Singers of New York; Aria, "Wie nahte mir der Schlummer (Freischütz) (C. M. von Weber), Mrs. Corinne Rider-Kelsey; Fair Ellen (Max Bruch), Mrs. Rider-Kelsey, Mr. Cunningham, Mixed Chorus and Orchestra.

Sunday evening, June 20, Northeastern Federation of Singing Societies, 6,000 Voices: Overture, "Tannhäuser" (Richard Wagner), Orchestra; Shepherd's Sunday Song (Conradin Kreutzer), Massed Chorus; Rec. and Aria, from "Euryanthe" (Carl M. von Weber), Mme. Schumann-Heink; Soldier's Song (Edward Kremser), Massed Chorus and Orchestra; Aria, "Eri Tu," from the Masked Ball (Verdi), Claude Cunningham; from Youth's Happy Days (Robert Radecke), Massed Chorus; Kaiser March (Richard Wagner), Orchestra; On the Bridge in Strassburg (G. Hirsch), Old Folks at Home (arranged by Frank van der Stucken),



Carl Hein, one of the Directors.



Arthur Mees, Kaiser Prize Judge.

Incidental Solo by Claude Cunningham; Aria from "Samson and Dalila" (Saint-Saëns), Mme. Schumann-Heink; Departure for the Holy Land (M. Filke), Massed Chorus and Orchestra.

Sunday afternoon, June 20—Children's Concert, Elementary School Chorus of 3,000 voices, Dr. Frank R. Rix, Director; High School Chorus of 1,500, Albert S. Caswell, Director; Orchestra of 100, Dr. Felix Jaeger, Conductor: Coronation March (J. Svendsen), Orchestra; "Be Not Afraid" (Elijah) (Mendelssohn), Elementary School Chorus; Aria, "With Verdure Clad" (Creation) (Haydn), Mrs. Corinne Rider-Kelsey; a. The Heavens Proclaim (Beethoven), b. Heilig (God Is Holy) (Tottman), High School Pupils; Overture, Leonore, No. 3 (Beethoven), Overture; The Lost Chord (Sir Arthur Sullivan), Elementary School Pupils; Aria, "Sound an Alarm" (Handel), Daniel Beddoe; Grand Cortege (Franz Liszt), Orchestra; Hymn of Joy and Praise (Nicolao), High School Pupils; American Fantasia (Victor Herbert), Grand Finale, Star Spangled Banner.

Monday evening, June 21—Northeastern Federation of Singing Societies, 6,000 voices: Symphonic Poem, "Les Preludes" (Franz Liszt), Orchestra; In the Woods (F. Leu), Massed Chorus; Rec. and Aria from "Le Prophète" (Meyerbeer), Mme. Schumann-Heink; Blacksmith's Song (L. Kempter), Massed Chorus; a. Einzug der Gotter in Walhall (Richard Wagner), b. Ride of the Valkyries (Richard Wagner), Orchestra; Old German Love Song (G. Wohlgenuth), Massed Chorus; Aria, "Durch die Wolde" (Freischütz) (Carl M. von Weber), Daniel Beddoe; a. Heimliche Liebe Jungst (John Kintell), b. Soldier's Farewell (John Kintell), Massed Chorus; Die Almacht (Schubert), Mme. Schumann-Heink; The Three Comrades (Th. Podbertsku), Massed Chorus and Orchestra.

KATHERINE RICKER HAS HAD BRILLIANT SEASON

Boston Contralto Is Closing a Busy Year of Engagements This Month

BOSTON, June 7.—Katherine Ricker, the contralto, is closing a successful season, during which she has sung often in recital and concert. She will spend a portion of the coming season at her summer home in Falmouth, Me., returning to Boston the latter part of September or the first of October.

Among her recent successful engagements was a recital of songs at Dobb's Ferry, N. Y., May 13, the program being as follows:

Gluck's "Vieni che poi sereno," from "Semiramide," Secchi's "Lungi dal caro bene," Vannucini's "Illusione," Strauss' "Traum durch die Daemmerung," Hildach's "Will Niemand Singen!" von Fielitz's "Schoen Gretlein," Tschakowsky's "Pilgrim's Song," Arensky's, "But Lately in Dance I Embraced Her," Rachmaninoff's "Floods of Spring," Holmes' "Sous les Orangers," Chaminade's "Si j'étais Jardinier" and "L'amour Capif," Whelpley's "The Splendor Falls on Castle Walls," Reichardt's "When the Roses Bloom," Haynes' "The Ould Plaid Shawl," Ware's "Boat Song," Chaminade's "The Silver Ring," Man-

ney's "Ere the Moon Begins to Rise," Brown's "Springtime."

Other recent engagements included an appearance at the May Festival of the Home Club at the Hotel Vendome, Boston, and at a concert in Melrose Highlands, May 23; also at a private musicale at the home of Helen S. Leavitt, Belmont, Mass., May 26.

On June 12 Miss Ricker will give a song recital in New Bedford, Mass., and has been engaged for a concert at Cushing Academy, Asburnham, Mass., June 15. The latter part of June she will sing in a concert in Portland, Me. D. L. L.

In that pleasing little musical number, "The Mary Gardeners," in Lew Fields' show at the Broadway Theater, New York, in the chorus of the ten pretty girls is a little dark-haired lady with a fascinating smile and a voice of sweet musical quality, Miss Luce. She is fitted for more prominent work, and it is fortunate for her that she is with a manager like Lew Fields, who is not only quick to recognize talent, but always anxious to give it a chance when opportunity affords.

Zimbalist, the young Russian violinist, is one of the season's favorites in London.

Puccini is steadily gaining a stronger foothold in Germany. Now that "Madama Butterfly" has become a general favorite there, "Tosca" is being added to the réper-

toires of the different opera houses. Magdeburg has just announced it for next season. "La Bohème" has not yet found a very wide public among the Germans.

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Reading from Left to Right in the Front Row: Eugene C. Morris, Caroline Tucker, Clement R. Gale, William C. Carl, Warren R. Hedden (the Last Three of the Faculty), Agnes M. Jaques, Roy K. Falconer; Upper Row, from the Left: Olive F. McCready, Grace M. Lissenden, Harry Oliver Hirt, Teresa Weber, Prue Robinson Baird, John Standerwick, Alice Gordon Don and Isabel Rose Arnold. Two of the Class Were Inadvertently Prevented from Being Included in the Group—Harold V. Milligan and T. Godfrey Scott Buhrman.

The Guilmant Organ School kept up its good work of organ promulgation by graduating a large class of students at its eighth annual commencement concert and graduation exercises, held in the Old First Presbyterian Church, Fifth avenue and Twelfth street, New York, on the evening of June 1.

William C. Carl, director and life quintessence of the institution, had arranged a charming and impressive program, which gave the pupils opportunity to show that they had not studied in vain.

A large audience, many of whom had traveled from distant cities, filled the edifice. The alumni was also represented by a large contingent, among whom could be recognized the organists of many of New York and Brooklyn churches. The program was as follows:

Hosannah! (Chorus Magnus) (Théodore Dubois), Grace M. Lissenden, '09; Andante and Menuetto (Sonata IV) (Alexandre Guilmant), Isabel Rose Arnold, '09; Andante Maestoso and Allegro Risoluto, Sonata C Minor (Théodore Salomé), Agnes M. Jaques, '09; Grand Chœur in G Minor (Alfred Hollins), Olive F. McCready, '09; Offertoire in A Major (Robert Hainworth), John Standerwick, '09; Finale from the First Sonata (Daniel Fleuret), Prue Robinson Baird, '09; Recit and Aria: With Verdure Clad ("Creation") (Josef Haydn), Cora Eugenia Guild; Finale

from the Fifth Organ Symphony (Ch. M. Widor), Caroline Marjorie Tucker, Post-Graduate, '09; Allegro from the First Organ Symphony (A. Maquaire), Harry Oliver Hirt, Post-Graduate, '09; Allegro, Maestoso (Sonata C Minor) (J. Victor Bergquist), Teresa Weber, Post-Graduate, '09; Allegro from the E Minor Sonata (Ludwig Boslet), Alice Gordon Don, Post-Graduate, '09; Focata in A Flat (Adolphe Hesse), T. Scott Godfrey Buhrman, Post-Graduate, '09; Larghetto E Maestoso Allegro, Symphony in D Minor (Alex. Guilmant), Eugene C. Morris, Post-Graduate, '09; Allegro from the Sixth Symphony (Ch. M. Widor), Roy K. Falconer, Post-Graduate, '09; Theme, Variations and Finale in A Flat (Ludwig Thiele), Harold Vincent Milligan, Post-Graduate, '09; Presentation of the Class for Graduation, Mr. William C. Carl, Director of the Guilmant Organ School; Presentation of Diplomas, Rev. Howard Duffield, D.D., Chaplin of the Guilmant Organ School.

Although it would be difficult to discriminate in praise between the students, so universally excellent were all, it might be said that John Standerwick's performance was the most remarkable, in view of his years, he having but recently reached the age of eighteen. His rendition of the Hainworth number was marked by a maturity and authority of touch and sweetness and diversity of tone that would be worthy of his pedagogue. Throughout the evening it was noticeable by the attitude of the pupils and the reverence and interest which colored their playing that the

school motto of *Anima Organi Organista* had become their individual dogma.

Mr. Carl has announced that the tenth year of the school will begin October 12. Gertrude E. McKellar and Henry Seymour Schweitzer will conduct the preparatory work. Theory department will be in charge of Clement R. Gale. Gustav Schlette will instruct organ tuning, and Hymnology will be taught by the Rev. Dr. Howard Duffield. As in the past, Mr. Carl will give private organ lessons to each pupil.

Interest naturally attaches to the man who has created, and who has for the last ten years been disseminating, the musical tenets of his "prophet," Alexandre Guilmant, the celebrated French musician. As much through the strength and winning qualities of his personality, as by the genius of his musicianship and didactic excellence has he so admirably succeeded in grinding out by "the Mills of the Gods" capable occupants of many organists' positions throughout the American Christendom.

Nineteen years ago Mr. Carl first began the study of the organ under Guilmant, in Paris, where he remained for two years before returning home. Since that time, as he will this Summer, he has gone back every year to drink in further inspiration at Guilmant's educational font. It was in his name that the American school was named, and Guilmant is its president.

On account of its being the only organ school in the country, pupils from coast to coast can be found in its classes. On account of Mr. Carl's high ideals, he believing in the Spartan rule of granting diplomas only to the efficient, the examinations for graduation are indeed severe, for the second reason that advantageous positions await those who step outward over the threshold to artistry.

Many of the pupils wishing to add even a greater polish to their careers, remain for the post-graduate year. Among the classes are many who already fill important church positions, even in the exacting lofts of New York and Brooklyn institutions.

Mr. Carl has the advantage of being privileged to use the two organs of the church where the commencement exercises were held, and of which he is the organist, the other classes being housed at No. 34 West Twelfth street.

Among other musical celebrities connected with the school are Mark Andrews, Thomas W. Surette, and Warren R. Hedden.

As one of the city's and the country's leading musical lights, he will be found in the van in the coming movement to provide this city with a building containing an organ of sufficient size for the holding of recitals, such as has other cities, which is known as the "Town Hall" plan.

Janet Spencer Goes to Europe

Janet Spencer, the distinguished American contralto, after a most successful season, sailed for Europe on Wednesday, June 9, on the *Lusitania*, and will spend about two months in London and Paris, studying, coaching and looking up new things for her recital the last of October or first part of November next, in Mendelssohn Hall, in this city.

Langendorff for the Maine Festivals

Mme. Frieda Langendorff has been engaged, through her manager, R. E. Johnston, for the Maine Music Festivals next Fall, and a tour of the New England cities in January, under the Maine Festival management, is also under contemplation.

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Dear MUSICAL AMERICA:

Think of Napoleon Bonaparte singing baritone arias to us from the operatic stage! This is a choice morsel for the facetious critics, who cannot do without some new operatic absurdity to sharpen their wits withal.

It has come to me that Maestro Umberto Giordano is composing an opera on "Madame Sans Gene." Verdi gave him the idea a few weeks before his death, and Giordano said:

"But, Maestro, what about Napoleon?"

"Well, what about him?" asked Verdi.

"Can one make him sing?"

"And why not?" said Verdi. "You have not known Napoleon, and neither have the people who go to the theater known him. So, why can't you make him sing?"

With a man you do not know, and never saw, and who cannot hit back, you can do what you please. I regard that as fine Mephistophelian philosophy.

If anything could cap the climax of Napoleon's eternal torture in the present warm country of his residence (I bear authoritative testimony to his being there), it would be when I inform the distinguished shade that he is now being served up to the multitude—"cannon-meat," you remembered he called them, as an operatic baritone.

If nothing else does, that will make him squirm.

While we are on the subject of the great Corsican, it will not be amiss to tell Padewski's latest after-dinner story. It runs thus:

Napoleon, it appears, once besieged the city of Seville. He demanded instant surrender or an indemnity of 25,000,000 pesetas. The Sevillanos protested, begging the conqueror to take two or three pesetas off the price.

"Not a peseto!" cried Napoleon. "You pay the 25,000,000, or I will shave the city of Seville off the face of the earth."

A dignitary of the city humbly approached the commander and inquired:

"Would his Majesty wish his fame to go down to future generations as the Barber of Seville?"

From this originated the term, "a close shave."

There is much discussion of orchestral conductors nowadays, but did you ever stop to think of the orchestral player—to think of him not as a machine, the submissive slave of a man shaking a stick, but as a human being, with thoughts and feelings of his own? The personality of a conductor is an open book; he reveals himself to the people at each instant by his motions, by what he evokes from the orchestra; but the poor player sits there, his personality lost in the orchestral mass.

What of him? What sort of a man is he? In general, it must be confessed that he is apt to be uninspiring. He has few dreams of personal advancement. His instrument is his life—that and occasional congenial hours with friends in a cosy German beer garden. Occasionally, one lifts himself up to the condition of a conductor, or even a composer. But if in concerts he has little opportunity to reveal himself as a man with an individual character, he sometimes seizes the opportunity at rehearsals to be something more than an automaton. On one occasion a conductor, whom I will not name, assayed to give some pointers to one of the violinists.

After hearing him out the violinist rose and said:

"Mr. ———, you can't tell us anything about our instruments, but we can tell you a great deal about conducting."

Sometimes a similar spirit of manhood arises in a player at a public concert. Another conductor, who shall also be nameless, was giving a concert before an audience of some 6,000 people. During a moment's pause in the performance he leaned forward and said in a subdued tone to one of the players:

"Isn't there something the matter with those horns?"

The player was on his feet in an instant, and in a voice to be heard by the 6,000 persons present, cried out:

"Der matter! Vat is der matter? Der matter iss dat you vas one ——— fool!"

An interesting book has recently been printed which purports to be a rendering into English, sufficiently modern to understand, of "The Revelation to the Monk of Evesham Abbey." In this book, the original manuscript of which is in the British Museum, the monk gives a spicy account of his observations in a visit to Purgatory. In describing the second section of Purgatory, he says:

"This is the common routine of treatment for those souls; first, they are drowned in the stinking pool; thence, having been taken up and cast into the fire, they are swept up high into the air by the force of the fiercely raging flames, as sparks from a burning furnace, and so are let down on the other side into piercing cold of snow and hail and driving storms."

This punitive treatment, it appears, does not happen only once; the cycle is traveled over and over. "I take God to witness," says the monk, "if there were any one who had done me or my friends all the harm and injury that it were possible for a man to suffer in this life, short of death—if such an enemy were put to the pains I saw there to endure long torment—I would, if it were possible, suffer temporal death a thousand times for his deliverance."

This only shows to what follies ignorance will lead the simple-minded. Had the monk of Evesham Abbey only known the truth, he would never have been led to make such an assertion. The fact is, I happen to know that the souls who suffered the tortures which he observed were those of singers who persisted in singing "The Palms," and pianists similarly addicted to Liszt's 12th Hungarian Rhapsodie.

It is both pleasing and amusing to know that my propaganda for the downfall of man goes merrily on in the world. It is killing two birds with one stone when a solo publicity works to a duet purpose without extra effort on my part.

The papers are giving space to the story of the alimony which Mary Garden's chauffeur has recently been compelled to pay. Not only must the famous pay the awful price of publicity in all their doings, but all who attach themselves to the famous, as well. "Love me, love my dog," says the proverb. More to our point, Gellert Burgess has it, "Dog me, dog my love." "Dog me, dog my chauffeur," is now in order.

Incidentally, if the daily press would pledge itself to give, say, one word to art itself for every twenty words to scandal stories connected in one way or another with the names of artists, we would be compelled to regard it as the beginning of the millennium of art journalism.

In its obituary notice of the late Henry Wolfsohn, the well-known manager who died the other day, the usually well-informed New York Herald states that among the artists whom Mr. Wolfsohn first introduced to this country was the "distinguished violinist, Rafael Joseffy." Mr. Joseffy may be a distinguished violinist, but most of us in the musical world know him as one of the greatest pianists who ever appeared before the public.

The Herald is also in error in crediting Mr. Wolfsohn with bringing Joseffy over here. Rafael Joseffy made his debut in this country some thirty years ago, at the old Chickering Hall, when it was on Fifth avenue. He was brought to this country by the late Mr. Colell, a tobacco merchant, who speculated in artists.

The cable from Europe informs us that Vladimir de Pachmann is attracting unusual attention by his eccentricities, so that he has to have a "friend" to accompany

him wherever he goes. But the cable is also careful to add that his playing, however, is as wonderful as ever, and he draws packed houses, composed chiefly of women, who besiege him after the performance with demands for his autograph.

De Pachmann's eccentricities have long been known. They are undeniably due to a highly nervous and sensitive nature. One of the stories told of him during one of his tournées in this country, when he was using the Chickering piano with great success, was to the effect that in a certain town in the West, after he appeared on the platform he discovered that the local agent, with wonderful enterprise, had hung an enormous sign with the word "Chickering" on the piano.

De Pachmann suddenly rose up, tore the sign from the instrument and did an Indian war dance on it till he had broken it up in pieces. Then he sat down at the piano and played more finely than ever.

Afterward, he wrote the late Frank C. Chickering, the head of the Chickering house, a letter of explanation, in which he said that he was proud to play the Chickering piano, but that he would not be ticketed as an employee of a pianoforte concern. Mr. Chickering, who was a type of the gentleman of the old school, and whose sympathies were always with the artists, wrote back a most pleasant and amiable letter, in which he said that he thoroughly appreciated Mr. De Pachmann's attitude—but thanked God that he had danced on the sign instead of the piano.

William C. Carl, who, you know, has won an international reputation as an organist, was discussing with me the other day the status of musicians, and we both agreed that one of the difficulties which faced the publication of a musical paper was the fact that owing to the personalities of the press and the peculiar condition of the law, the newspaper profession did not rank as well or as high in this country as it did in England, in France or in Germany.

Another complication resulted from the fact that the musical profession, even artists, with few exceptions did not have the same status in this country as they had abroad. In fact, the entire teaching profession was scarcely considered to be not much above the social condition of servants.

To illustrate what he said, Mr. Carl told of an experience he had made not long ago with a number of musicians, all of great prominence, who had been engaged to give a concert at the house of a multi-millionaire on Fifth avenue. When they arrived they were shown into a room, where they were told to wait till they were called for. It appears that the lady guests had to go through this room to reach the boudoir, where they repaired damages to clothes and complexions.

"As I sat there," said Mr. Carl, "I heard more than one say, 'What have we to go through the room where those musicians are?'"

"Our treatment," said Mr. Carl, "was such that the piano had barely ceased vibrating on the last number when we all rose up like a flock of birds and quit, being unwilling to give the hostess an opportunity for any second-hand hospitality she might be willing to mete out to us."

"Well," said I, "I think I know a better story than that. Recently, in London, a musician of considerable reputation was summoned to do jury duty. He paid no attention to the legal paper, and received a second summons, notifying him that if he did not come up to time he would be fined for contempt of court. This he also disdained."

"Not long after he received a visit from a court officer, who brought him before the judge, who told him very frankly that he would have to pay a fine or go to jail, perhaps both."

"The musician wanted to know what for."

"Because you disobeyed the summons to present yourself for jury duty," replied the judge.

"I'm not fit to serve on a jury," replied the musician.

"Why not?" said the judge.

"Because," replied the musician, "under an ancient act of Parliament, which has never been repealed, musicians and actors are declared to be rogues and vagabonds, and as a rogue and vagabond I am not only unfit to sit on the jury, but I think you will find, also, by another act, which has never been repealed, that I cannot, as a rogue and vagabond, sit on a jury."

"The learned judge looked up the au-

thorities quoted by the musician, found he was correct and let him go. You may, therefore, say that in England to-day the legal status of the actor or musician is that of a rogue and vagabond!"

Mr. Carl laughed heartily at the story, and said things weren't very much better in this country, whether the law was as bad or not.

Yours,

MEPHISTO.

KREUTZER SONATA AT BENEFIT

Hother Wismer, Violinist, Performs at Concert in San Francisco

SAN FRANCISCO, June 4.—Hother Wismer, the violinist, has decided to resist the attractions of the greater musical centers and to make his permanent residence here in his native city, where he has been heard frequently in concert. On May 29 he played the "Kreutzer" Sonata with Ada Clement, prior to her departure for Europe. Wismer was concert-master for the recent Bach festival at the University of California, and played several weeks ago at a recital in the ballroom of the Fairmont Hotel. Among those he has either studied with or played under are Ysaye, Cesar Thomson, Fritz Scheel, Sergei Kusnezsky, and Henry Holmes. His technical foundation was laid under Joachim, in Berlin.

The benefit to Ada Clement, in which Wismer assisted, was given in the residence of Mrs. A. Stuart Baldwin, with numerous patronesses from the most exclusive social set. The young pianist played Schumann's Sonata, op. 11, and the Chopin Polonaise in F Sharp Minor, and with Dorothy Pasmore, the cellist, did the Rubinstein piano and cello Sonata, op. 18. Wismer played in addition two movements from the violin suite, op. 10, of Sinding. On the program were groups of songs by Mrs. Mathilde Wismer, soprano, and by Mrs. Frank Van Ness Cox, contralto.

Out of the Bach festival has grown a permanent society to give such a festival every Spring, in the Greek Theater. The officers of this new society are Prof. D. N. Lehmer, of the University; R. A. Berry, Lillian Clarke, Mrs. O. K. McMurray, and James Wyper. The society is co-operating with the Berkeley Chamber of Commerce in building a chapel of music in the college town. The director will, of course, be Dr. J. Frederick Wolle.

Mabel Riegelmann, an Oakland girl, who has spent four years in Europe as the protégée of Mme. Galski, announces a concert here a fortnight hence.

A late addition to the musical colony is George Krüger, who comes from New York to teach the piano in the California Conservatory of Music. H. C. T.

Tali Esen Morgan in Richmond

RICHMOND, VA., June 7.—The Mid-Summer Music Festival of six evening and three afternoon performances took place here, from May 31 to June 5, inclusive. The musical forces consisted of the Wednesday Club, under the direction of Tali Esen Morgan; the Pittsburg Festival Orchestra, Carl Bernthaler, Director, and the following soloists: Mme. Jomelli, soprano; Mme. Maconda, soprano; Florence Hinkle, soprano; Adah Campbell Hussey, contralto; Edward Strong, tenor; Cecil James, tenor; Dr. Ion Jackson, tenor; Dr. Carl Dufft, baritone; Frederic Martin, bass; Franz Kohlar, violinist; Fritz Goerner, cellist; Otto Kegel, trumpeter, and Joseph Schuecker, harpist.

The audiences were large and most enthusiastic, especially over the work of the chorus of three hundred and twenty-five, under Tali Esen Morgan, of New York. Comen's "Rose Maiden," and Gounod's "Gallia" were sung; one night was given to Mme. Jomelli, one concert was devoted to grand opera selections, and one to the orchestra and the male quartet.

Owing to the illness of Mme. Maconda, Florence Hinkle took her place and acquitted herself of a difficult task with ease.

National Capital Gets Western Man

RACINE, WIS., June 7.—The selection of E. L. Gregg, head master of Racine College Grammar School, to fill the position of head master of the new Cathedral School for Choristers, at Washington, D. C., is regarded as a worthy reward to this excellent young educator. Mr. Gregg has been connected with Racine College since being graduated from the University of Michigan in 1900. M. N. S.

Germaine

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T. S. Lovette Awards Prizes at Welsh Contest—News of Local Musicians

CHICAGO, June 7.—A musical contest took place at Humboldt Park, on Saturday, May 29. Prizes were given for the best rendition of chorus work, quartets, duets, vocal solos, piano solos, etc., and the contestants were so numerous that the program lasted until midnight. The chief choral prize was captured by the Humboldt Park Choral Society. T. S. Lovette was the sole judge, and his decisions were satisfactory to all. One of the notable features was the "Choiring" of the successful "Berd" in the old Celtic style. Mr. Lovette delivered adjudications in both English and Welsh.

Clayton F. Summy, the publisher, has issued a circular letter called "Our Music Letter." Among the Chicagoans whose compositions are mentioned are: James MacDermid, Edwin Schneider, Eric Delamarter, and Grant Schaefer, all of whom have written numbers that have been used on the program of the season very extensively.

Sybil Sammis-MacDermid, the talented soprano, will be the soloist at Ames Conservatory of Music, Ames, Iowa, in a concert which will take place in the large auditorium there, on June 8. Her program includes the "Inflammatus" from "Stabat Mater," with chorus; the Aria and Prayer from "Der Freischütz," Brahms's Serenade, and a group of songs from the pen of her husband, James MacDermid, including "Fulfillment," his latest offering.

On Saturday, June 5, the pupils of Mrs. W. S. Bracken, of the Cosmopolitan School of Music and Dramatic Art, gave an interesting program in the Auditorium Recital Hall. Maud Myers, Hazel Kaiser, William G. Lindquist, Bessie Beyers, Grace Kennett, Irene Jerrue, Marjorie Booth, and Arthur Merz took part, and all gave evidence of understanding and good training.

Mabel Sharp Herdieu, whose work this Winter in the "Children's Crusade" with the Apollo Club was commented upon so favorably by all the critics in the local press, and who has sung many other important engagements this season, will appear in three recitals during the next ten days. Mrs. Herdieu has appeared prominently this year in all the leading musical events, and her beautiful voice, thorough understanding of the use of it, and intelligent interpretations make her singing enjoyable at all times.

Chev. N. B. Emanuel and his orchestra will open at Ravinia Park, Saturday, June 19, and will be there for three weeks.

The first of a series of three recitals announced under the direction of Glenn Dillard Gunn, critic and educator, took place on Friday, June 4, at Cable Hall. The program was made up of four numbers, the first being the "Emperor Variations," by Haydn, given by the Bohemian-American Student Orchestra, under Mr. Gunn's direction; second, Concerto in D Major, by Mozart, which was rendered by Sarah Suttel in a skilled and musically manner; third, Concerto in G Minor, by Bruch, played by Ethel Freeman, a talented young violinist; and fourth, Concerto in A Minor, by Grieg, in which Miss Suttel again demonstrated her unusual talent, understanding and fine technique. This young pianist gives promise of much in the future. The second program will be on Friday, June 11, at 11 o'clock, in Cable Hall, the soloists being Richard Vilim, Melvin Martinson, Herman Felber, Jr., violinists, and Margaret Goodman and Charlotte Andrus, pianists.

On Tuesday evening, June 15, in the Auditorium Recital Hall, Vincenzo Gullotta, the young violinist, assisted by Edith Gladys Owen, soprano, will give his annual recital. Mr. Gullotta announces that his Summer session for pupils opens July 1.

The Cosmopolitan School of Music and Dramatic Art gave a faculty recital this evening at the Auditorium Recital Hall. The soloists were Marion Green, the well-known and popular basso cantante, who

has been so successful this Winter with the Sunday evening services at Orchestra Hall, and has also filled many other engagements; Day Williams, violoncellist, and Katherine Howard, pianist. Miss Howard and Mr. Williams played the Boccherini Sonata in A Major, also two numbers by Popper, and a Davidoff number, and Miss Howard played Glinka-Balakirew's "The Lark." These numbers were played in excellent fashion and pleased the audience mightily. Mr. Green's offerings were Schneider's "Your Eyes" and "Rain Flower," Coleridge-Taylor's "She Rested by the Broken Brook," Somerset, "A Song of Sleep"; Wetzler, "Killie Krankie"; Verdi, "When I Was Page," from "Falstaff" and "Irish Names," from the Old Irish, all sung in Mr. Green's inimitable fashion.

The Music Teachers' Exchange and Musical Agency, of Chicago, has opened up a new department, the Music Press, devoted to fine art printing for the musical and art professions and trades.

Kurt Müller, head of the Klindworth Conservatory of Music, Atlanta, Ga., has just accepted a position as head of the Music Department of the College of Music of the University of Denver, through the Music Teachers' Exchange and Musical Agency.

The Bush Temple Conservatory announces its commencement exercises, at Bush Temple Theater, on Friday afternoon, June 18. Martin Ballman and his orchestra will furnish the accompaniments. This institution has a Summer school which opens June 22, and the enrollment is the largest in the history of the school.

The Columbia School of Music will hold its eighth annual commencement exercises on Friday afternoon, June 11, at the Illinois Theater. A full orchestra, under the direction of Dr. Allum and Ludwig Becker will furnish the accompaniments. The soloists are: Irene Curtis, pianist; Anna W. Clunlund, pianist; Folke Gilbert, violinist; Bergljot Aalrud, vocalist, and Arthur Granquist, pianist.

On Thursday evening, June 10, the Chapek Violin School, under the direction of Joseph H. Chapek, give their annual concert, at the Auditorium Recital Hall.

Carolyn Louise Willard, pianist, will give a recital at the end of this month, after which time she will close her studios for the Summer for a rest after a very successful season, during which she has played many recitals and instructed a large class.

Heniot Levy, of the American Conservatory, will give a piano recital on June 16, at the Teachers' Convention, at Mankato, Minn.

Morgan Jones, basso, gave a very interesting recital at St. John's Church, in Oak Park, on May 27. This young artist was heard in "A Dream," by Bartlett, and Schumann's "Two Grenadiers." The program was so much enjoyed by a large and musical audience that another recital will be given under the same auspices in the near future. On May 28 Mr. Jones, assisted by Lillian Mendelssohn, gave a recital at Warwick Hall.

The chorus of the Chicago Sunday Evening Club, under the direction of Clarence Dickinson, will give a concert in Orchestra Hall, on Thursday evening, June 10. Mr. Dickinson will preside at the organ, and Frederick Morley, pianist, will render several solos. The program also includes "Hear My Prayer," by Mendelssohn, which will be rendered by Mrs. Maria Sidenius Zandt, soprano, and Gelbka's "Ave Maria," which will be given by Marion Green, baritone.

Arthur Olaf Andersen, the well-known composer and harmony instructor, has been engaged by the American Conservatory to begin with that institution in the Fall.

Edward Walker, the tenor, returned to Chicago on May 31 from May festival engagements in Moberly, Fayette, Booneville, Sedalia, and Mexico, all in Missouri.

L. H. Mitchell, a talented piano pupil of Emil Liebling's, assisted by James H. Goddard, basso, gave an interesting recital at Kimball Hall, on Monday evening, May 31. The Grieg Sonata was played with fine understanding, and in the Military March, by Schumann, Mr. Mitchell displayed an excellent technique.

William Beard was among the passengers

held up a week ago on the Omaha limited train by a band of highwaymen. The robbers did not get any of Mr. Beard's possessions.

Marion Green, the distinguished basso cantante, who has had such a successful season, has just signed with the Mendelssohn Choir, of Toronto, A. S. Vogt, conductor, for two performances of Pierne's "Children's Crusade," at their big festival to be held February 2 and 3, 1910. The engagement was made after Mr. Vogt heard Mr. Green sing with the Apollo Club, in this city. R. D.

METROPOLITAN'S NEW DEPT

Opera Company Will Now Handle Concert Dates Itself

The Metropolitan Opera Company has established a special department for concert engagements of its artists, and all arrangements regarding them can be made directly through it.

Definite bookings for Frances Alda, Benicene de Pasquali, Marianne Flahaut, Olive Fremstad, Berta Morena, Jane Osborne-Hannah, Alessandro Bonci, Andrea P. de Segurrola, Glenn Hall, and Herbert Witherspoon are now being made.

F. C. Coppicus is at present in charge of the "concert department."

Sängerfest Director in Baltimore.

BALTIMORE, June 7.—Julius Lorenz, first leader of the sängerfest to be held in New York, was in Baltimore Sunday, and directed the rehearsal of the German United Singers, six hundred voices. He was accompanied by Theodore Henniger, President of the United Singers, of New York, and Anton Kruse, Chairman of the Music Committee for the sängerfest. W. J. R.



Auguste Durand

Auguste Durand, head of the firm of H. Durand & Son, of Paris, is dead in that city. He controlled one of the most famous music publishing houses in Paris. He had published the operas of Massenet, Saint-Saëns, Bizet, D'Indy, Debussy, Franck, Dukas, and other modern composers of France. M. Durand had come into particularly close relation with American musical life since the opening of the Manhattan Opera House, as it was from him that Oscar Hammerstein secured the rights to the French operas with which he made his greatest successes.

The music publishing house of Durand & Son was founded in 1870, when M. Durand, with an associate, acquired the old music publishing house founded in Paris by the firm of Flaubert. In addition to such classic German composers as Wagner and Schumann, the firm promptly set to work to encourage the younger school of French composers. "Carmen" was one of the first operas selected by the pioneers.

Although he is known to the present generation as the head of the great house which bears his name, Marie Auguste Durand was an organist and a composer whose works have reached the number of eighty-four. He was born in Paris in 1830, and educated at the College Rollin. In the course of time he entered the Conservatoire, studied harmony and counterpoint under Bazin and Savart, and organ under Benoist. At the age of nineteen he was the first organist at Saint Ambroise, but soon gave that post up to continue his studies in Italy. He returned to Paris in 1853 just as the Pantheon, under the name of Saint Genevieve, was restored to religious uses, and Durand was appointed organist. He made tours in Russia, Germany, and Italy, playing the organ with great success, and was in 1857 made the organist at Saint Roch, a post held now by Vincent d'Indy. The following year he went to the Church of St. Vincent de Paul, where he remained until 1874.

Then he retired to devote himself to the publishing business he had acquired. He composed a mass for orchestra, and

"MY FATHER WON'T LET ME!" BEMOANS SPRECKLES

Can't Marry Mary Adele Case for Two Years, Ordains Cruel Parent—Near-Groom Lost to Art, Alas!

A wireless message received on board of the incoming *Cincinnati* interrupted the plans for a marriage à la Hoboken, fostered by Claus Spreckles, son of the Western millionaire, and Mary Adele Case, the singer, which engagement was announced in the last issue of MUSICAL AMERICA.

The elder Spreckles was the sender of the nuptial-delaying message, and on seeing the Eros-enslaved progeny, the former in a few well-chosen remarks made it known to him that there would be no wedding bells for two years, and that instead of continuing his musical career, he (the progeny) would plunge into the mundane details of commerce.

Spreckles and Miss Case met in the studio of Frank King Clark, the American teacher, in Paris, where the former had gone to develop Sammarcoisms in his manly baritone, and the latter to smooth the way to a career via a good contralto organ.

Spreckles, senior, has no objections to his son's marrying, but he opines that he is too young to marry such a formidable creature as a contralto, and will give him a reprieve before seeing the parson execute the dire sentence. He has offered his son, instead of a blessing, accompanied by a six-figured "dot," a collection of axioms with which to still his beating heart.

Joseph Pache, the Baltimore choral director, and Mrs. Pache, will sail for Europe Wednesday. They will visit Max Fiedler.

many works for piano and organ. He was an officer of the Legion of Honor.

Charles F. Tretbar

Charles F. Tretbar, former treasurer of Steinway & Sons, and a well-known figure in the musical world and piano industry, died at his home in Baden-Baden, Germany, last week, where he had been living in retirement for several years. Mr. Tretbar was born in Brunswick, Germany, in 1829, and was therefore eighty years of age.

For a number of years Mr. Tretbar was in the service of the Nordheimer Piano and Music Company, Montreal, Canada, and left their employ in 1865 to enter that of Steinway & Sons, where he remained continuously until about three years ago. For twenty-five years of the time he was treasurer of the house, and made a wide reputation as a manager of concert artists, being connected with the tours in this country of Anton Rubinstein, Ignace Paderewski, Rafael Josefy, Adelina Patti, and many others.

Mr. Tretbar had a thorough musical education, and was, in his younger years, an accomplished pianist. He numbered among his early friends Mendelssohn, Liszt, Richard Wagner, and many other composers of note in the latter part of the nineteenth century. He also wrote some music in the minor forms.

Ernest Ehrmann

Ernest Ehrmann, who died Thursday of last week at his residence, No. 16 East Forty-ninth street, New York, was twice president of the Harmonie Club. He was born in Fuerth, Germany, in 1851.

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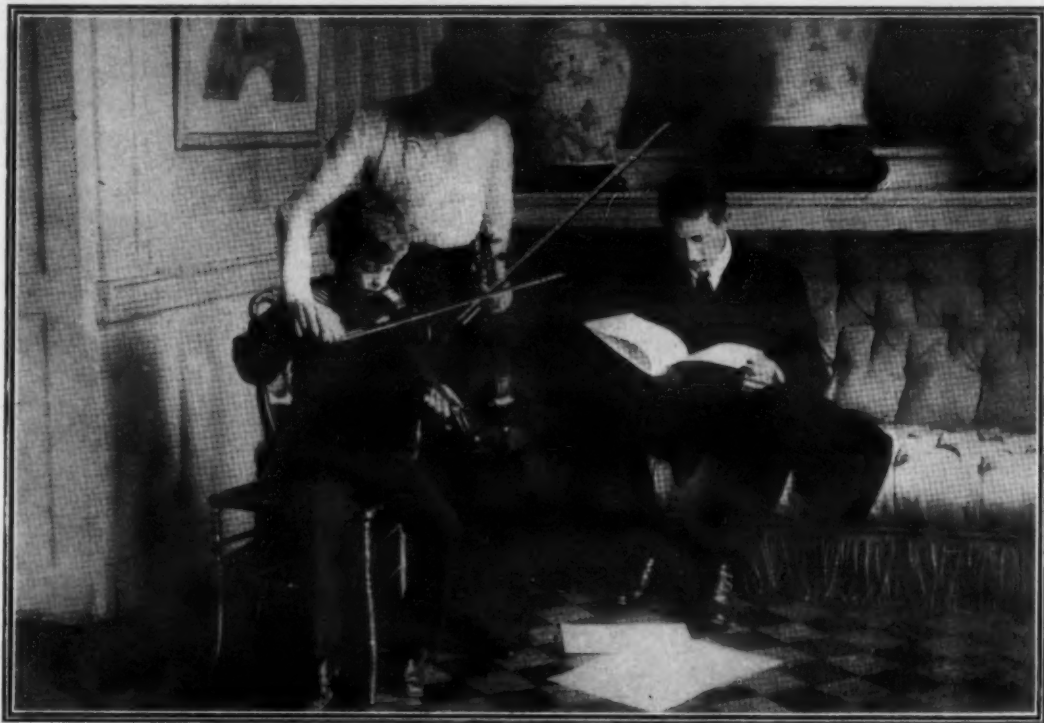
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FUTURE BELGIAN KING A VIOLIN ENTHUSIAST



The Princess Elizabeth, Wife of the Future King of the Belgians, Is Seen Above Teaching the Violin to Her Eldest Boy, the Little Prince Leopold, the Future Crown Prince of Belgium. On the Right Is Seen His Father, the Crown Prince Albert.

NEW PLACE FOR ORGAN
MUSIC IN AMERICA

Up-to-Date Instruments Come Next to the Symphony Orchestra, Says Tali Esen Morgan

"Next to a grand symphony orchestra, nothing can be compared to the organ," says Tali Esen Morgan in the *Ocean Grove Summer Citizen*.

"Indeed, the modern up-to-date organ is an orchestra in itself. And yet, strange as it may seem, there are but a few good organs outside of the churches in this country. The people look upon the organ as a kind of religious instrument, suitable only to play hymns, anthems and voluntaries.

"Free recitals are given in the churches which are heard by only a few people, never noticed in the musical columns, and the organist receives neither pay, applause nor appreciation. Is it not about time to change this condition of things?"

"The organist and the organ are deserving of a place next to the big orchestras, and it needs only the organization of the forces to bring about this reform. In fact, a radical change is already under way. Town halls, with magnificent organs, will soon begin to materialize in this country. Concerts will be given every afternoon or evening in the week where the common people can hear the best of music at a nominal fee.

"The day of the 'free recital' will soon pass away. The organist will be placed on the same artistic level as the singer, the pianist, the violinist and other artists."

Columbus Contralto in "Elijah"

COLUMBUS, O., June 5.—Elizabeth Thompson Wilson, contralto, who is now teaching at the Denison University Conservatory of

Music, Granville, O., sang the "Elijah" with the Dayton (O.) Philharmonic Society, under the direction of W. L. Blumenschein, last week.

Hazel Dolin, a talented young Columbus pianist, graduated from Ohio Wesleyan University last week, making her debut in an excellent recital at the school.

Among the young pianists and singers who will make public appearances this month are Emily Church Benham, May Ferna Carlton, Janet Ramsey, Jessie Peters, Anna Breckbill, Katherine Russell, Florence May Scott, Helen Wood Lathrop, Francis Marie Fisher, Verona Long and Charles Connel. H. B. S.

Yale Students' Annual Concert

NEW HAVEN, CONN., May 29.—The annual concert by students in the department of music at Yale University was given in Woolsey Hall on Thursday evening, May 27. The program was as follows: Bach, Fantasia in G Minor, for organ, Edward Shippen Barnes; Mendelssohn, Concerto for Piano and Orchestra in G Minor, op. 25-1, Mary Whiting Deming; Haydn, aria from "The Creation," "With Verdure Clad," Effie Ella Grant; Rowland Edgar Leach, concerto for violin and orchestra in D minor, played by the composer; Bach, concerto for two pianos and orchestra in C major, Harold Carter Davies and Clarence Edward Rolfe; Saint-Saëns, concerto for violoncello and orchestra, op. 33, Leo Troostwyk; Handel, baritone aria from "Semele," "Where'er You Walk"; Elgar, sword song from "Caractacus," George Mark Sneath; Chopin, concerto for piano and orchestra in E minor, Helen Eugenia Hagan; Ferdinand David, concerto for violin and orchestra in D minor, op. 35, Dayton Millis Henry; Verdi, duet for soprano and contralto from "Aida," Misses Marguerite Cecilia MacDonald and Ruth Snyder Lathrop; Charles M. Widor, organ symphony in F major, Walter Earle Hartley; Mozart, con-

certo for two pianos and orchestra, Misses Ruth Wilson and Dorothea Mary Dexter; Saint-Saëns, Rondo Capriccio for violin and orchestra, op. 28, Salvatore Fiore. W. E. C.

A CONFEDERATE CHOIR

Memphis to Entertain Veterans with Big Chorus

MEMPHIS, June 5.—Much interest has been aroused in local circles over the musical programs for the reunion of Confederate veterans on June 7, 8 and 9. There will be excellent concerts every night, but the main feature will be the music furnished by the Confederate Choirs of America.

Choir members are coming from nearly every Southern State, and the big chorus will number several hundred voices.

Mrs. Griff Edwards, general commander-in-chief, is expected with her choir from Portsmouth, Va. This was the first Confederate choir, the date of its organization being January 19, 1907. The two local choirs, the Mary Latham, under the direction of Mrs. John A. Cathey, and the Children's Auxiliary, Mrs. Ganse, director, have been rehearsing regularly. The object of these choirs is to revive old Southern songs and sing them at the annual meetings of the veterans.

Ernest F. Hawke, organist at Grace Church, gave a recital at St. John's last week. Assisting were Sophie Nuss, Mrs. Mooney Weber Moss and Charles Moore. The new organ, which was opened several months ago by Ferdinand Dunkley, is the handsomest instrument in the city.

The season of the Beethoven Club's activity was brought to a close with a Chopin-Schumann program at Beethoven Hall on May 27. Those participating were: Louise Faxon, Helen Watson, Phoebe Grosvenor, Mrs. S. T. Carnes, Mrs. E. F. Stapleton, Mme. Amelia Ritterband, Mrs. G. B. McCoy, Birdie Chamberlain and Enoch Walton.

Although the recital season is not fairly launched as yet, several musicales have already been given by pupils of prominent teachers. Martha Trudeau and Hermaine Taenzer presented excellent programs. Others who will give recitals early in June are Theodore Carrol Reynolds, Marie G. Worden, Elizabeth Mosby, Jennie De Shazo, Mrs. E. T. Tobey, Mittie Jefferson and Annie Dickson. E. W.

New Books by L. A. Russell

Louis Arthur Russell announces the publication, through the house of Luckhardt & Belder, of New York, of two new pianoforte works on the subjects of "Hand Culture for Pianists" and "The Varieties of Artistic Touch"; also a new edition of "The Essential Practice Material for Singers." The pianoforte works will be followed at once by a set of "Graded Studies," a "School of Scales" and a "School of Arpeggios." The publishers are said to be pushing the publication of these works, expecting to have them ready for Mr. Russell's Summer classes in July. The works follow principles of the author's other treatises on modern music study process, which are understood to have had much success among piano and voice teachers throughout the country.

Fitchburg Festival Concerts

FITCHBURG, MASS., June 5.—The Fitchburg Choral Society of Fitchburg, Mass., Nelson P. Coffin, conductor, gave miscellaneous programs at the City Hall Friday afternoon and evening, May 14. The soloists were Grace Bonner Williams, soprano; Mrs. Fred A. Young, contralto; H. Lambert Murphy, tenor; Stephen Townsend, baritone, and William H. Kenney, bass, supported by the Boston Festival Orches-

tral Club, Mabel E. Sheddon, accompanist, and Herbert C. Peabody, organist. The feature of the festival was Mendelssohn's "First Walpurgis Night."

Henry Hadley Again a Prize Winner

Friends of Henry K. Hadley, who won the first prize in the recent competition for orchestral compositions at the Biennial of the National Federation of Music Clubs at Grand Rapids, Mich., have heard of his engagement to wed Marguerite Lemon, who created the leading rôle in Mr. Hadley's successful opera, "Safie," at Mainz last month.

Mme. Chemet-Decreus, the French violinist who toured this country with Calvé, has been giving concerts in Paris.

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MME. EMMA EAMES EXPLAINS HERSELF IN VALEDICTORY

Retiring Opera Singer Tells Why She Has Held Herself Aloof and Shrunk from Public Gaze When Not on the Stage—Her Self Analysis

"Before I go I wish to say good-by and thank you to the public that has loved and encouraged me so long, and which has made my career possible," says Emma Eames in her valedictory to the operagoing public, through the medium of *Putnam's Magazine* of the current month.

"I have always been obliged," she continues, "to drive myself on the stage. As I went on as *Juliet* for the first time I did so with illusion and forgetting even my own personality. When applause came it terrified instead of elating me. For years to sing in concert was an impossibility. I could only face the public in some one else's personality.

"I am terribly sensitive to atmospheres, and in order to do my work had to surround myself with an impenetrable wall—an armor of apparent indifference. Jealousy, instead of flattering, has always pained me. I did not care to give my enemies the present of bad singing and a breakdown, which the consciousness of ill feeling in others toward me would have inevitably caused.

"I therefore have held myself aloof. I have never allowed any one to repeat to me the gossip of the theater, nor have I ever been willing to read articles in which my name was mentioned, or even notices of the opera.

"I went rarely to the opera myself, as the feeling that I was exposed to the public gaze in the same way unfitted me for singing in my turn. To do my work at all I had to detach my thought from the business and routine of opera, and think only of the realization and accomplishment of the impossible ideal I had set before me. I have lived in a world of thoughts and ideals in which facts have played so small a part that, in looking over my past career, I am conscious only of phases and waves of thought and feeling in which events and facts are utterly submerged. I have driven myself all these years like a restless, sensitive, indomitable horse.

"My great loves in life are nature in all her moods, animals and beauty, and, above all, to lead a normal life. My life has been nomadic in the extreme. The result of all this driving has been frequent breakdowns, which I concealed and overcame in silence.

"To me a large city is a prison, and I am always chafing with impatience to get back to mother nature and the life normal and sane. I have had it in my mind for years to give up public life, and should circum-



MME. EAMES IN "THE MARRIAGE OF FIGARO"

—Photo Copyright by Aimé Dupont.

stances have permitted I should have done so long ago. Although in the future I may sing an occasional operatic performance, I shall never again imprison myself in bricks and mortar for a season of opera, or for months of work at a time. To sign a contract, or give a promise of any kind, has always meant to me that it must be accomplished at any cost, at the sacrifice of pleasure or even health. Applause and outward indication of success have meant less to me than the feeling that I have done well.

"With an unattainable ideal, many were the evenings in those first years when, after frequent recalls, and the public at the highest pitch of enthusiasm, I drove home crying with discouragement. My subjective and objective mind are quite separate, and in addition to singing my opera and acting it I was criticizing myself as I went along. Instead of being driven to madness, I have put all that anguish behind me; but now I wish rest and change, and above all to lead the normal life of a gentlewoman.

"The public has shown amazement at my desire to retire from public life at the very height of my powers and accomplishments. In America my public has been my beloved and loving friend, and I wish it to understand me at last, and my reason for leaving it.

"A word about my ideals: My voice and my body have seemed to me instruments with which I was to accomplish my work. There is the keynote of my endeavor. To be a real singing, acting interpreter. To be sufficiently mistress of the technic and expression in both arts to be independent of them. Then to let my current of thought

go on uninterruptedly to the public. The more my work ripened, the more clearly I saw that the thought wave could carry further than voice or theatrical gesture.

"It is a truism to add that the theatrical and the dramatic are as different in meaning as the words mind and body. For dramatic thought to carry one has to learn to be theatrical, as a painter has to learn to draw.

"The exhaustion of being some one else all the evening is incomparably greater than even appearing as some one else, and in that lies for me the difference between the theatrical and the dramatic. The latter word is so misused that one pities it; in the mouths of many people, it seems to mean explosiveness and effort only."

At a concert recently given at the Royal Museum at Stuttgart no instruments were used save spinets, clavicembolas and pianos of the seventeenth and eighteenth centuries.

ARTHUR CLAASSEN TO DIRECT MOZART CLUB

Has High Hopes for Musical Society Which Sprang Out of Rubinstein War

Arthur Claassen, the teacher and conductor, has contracted to take charge of the Women's Chorus of the new Mozart Club being organized by Dr. Adelaide Wallerstein, about whose presidency of the Rubinstein Club such merry war has recently been waged.

Mr. Claassen believes that in this chorus he will bring before the public one of the "best ever" in this country. His experience as a choral conductor with the Arion of Brooklyn and the German Liederkrantz is a guarantee for the efficient training of this *corps de musique*, which will be composed of about seventy-five female voices. Many of Mr. Claassen's pupils are already enrolled as well as members of the Arion and the Liederkrantz. Applications have come in so fast that already that formidable thing known as a "waiting list" has been established.

The Plaza Hotel will be the scene of all rehearsals and concerts. The former will take place on Wednesday mornings and the concerts on the evenings of the same day.

Mr. Claassen has obtained permission from the New York German Liederkrantz to conduct the Mozart Club, and this will be the first time, it is said, the society has allowed their own conductor to take charge of any other choral organization in New York.

H. C. Whittemore to Locate in New York

Harry C. Whittemore, the gifted pianist, who has been the accompanist with Mme. Eames and Emilio Gogorza, and also on the latter's Western trip alone, was heard in solos by Widor and Liszt at the Concordia Sängerfest concert in Wilkes-Barre, Pa., Monday, May 17. Mr. Whittemore is a native of Manchester, N. H., and contemplates making New York his home. His talents certainly entitle him to a metropolitan position.

New Contralto for the Manhattan

Marie Delna, the French contralto, has been engaged by Oscar Hammerstein. This singer, who has never sung in America, made her reputation at the Opéra Comique, and after her marriage eight years ago retired from the stage. Six years later the stage fever struck her again and she entered operatics at the Gaité in Paris, where she has sung since. Her rôles include "La Favorita," "La Vivandière" of Goddard, "Le Prophète" and other operas with mezzo-soprano heroines.



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YOUNG KOTLARSKY IN LAST VIOLIN RECITAL.

Remarkable Pupil of Herwegh von Ende
Brings Season's Work to
a Close

Sammy Kotlarsky's fifth recital, on the evening of May 27, was quite a memorable event. It was his last appearance before going abroad next Winter, and was marked by the presentation of a loving cup by several of Kotlarsky's fellow students.

Dr. Luther Kalsey Gulick delivered a beautiful and edifying address.

Kotlarsky's success is a feather in the cap of his teacher, Herwegh Von Ende, who enjoys the reputation of being in the front rank of this country's violin instructors. The program included: Aria on the G string, Bach-Wilhelmj, by the violin choir; Concerto, Tchaikowsky; Aria, "Carmen," Bizet; Hungarian Airs, Ernst; "My Mother Bids Me Bind My Hair," Hayden; "Murmuring Zephyrs" and "Margareta," Jensen; Concerto, Paganini, and "Perpetual Motion," Paganini, the latter by the violin choir.

Viola Waterhouse, soprano, showed herself mistress of the vocal numbers, and she and Master Kotlarsky played battledore and shuttlecock with the interest and appreciation of the large audience.

As is his most agreeable habit, the young violin virtuoso's playing was marked by skillful technique and sympathetic tone, and the applause which greeted his efforts needed no motive outside of his merits for justification.

In the Tchaikowsky number and the Ernst melodies Master Kotlarsky was at his best. Here his effective bowing and intonation found their true elements.

The accompaniments were played by Charles G. Spross.

As has been his custom for years, Edward O'Mahony, bass, gave a concert on Thursday evening, June 3, in Assembly Hall, New York City. He had the assist-

ance of Mrs. Genevieve Fanning, soprano; Katharine Wilson O'Neill, contralto; Lloyd Rand, tenor; Loretta De Lone, harpist, and Hazel Card, violinist, the piano accompaniments being played by Erasmus I. Nielson. The varied program aroused enthusiasm, and many encores were demanded.

WILCOX'S SUCCESS IN DENVER

Former New York Teacher Presents
Pupils in Recital

DENVER, COLO., May 28.—The last of a series of three recitals by the pupils of John C. Wilcox was given at the Wilcox studios, Wolfe Hall, last evening, before an audience containing some of Denver's most prominent singers. Mrs. H. Ralph Northrop, soprano; Mrs. Adam Weber, contralto; P. H. Yelton, tenor, and L. R. Hinman, baritone, were the singers on this occasion. The second recital of the series, on May 21, introduced Mary D. Taylor, soprano, who is to be the resident voice teacher of Wolfe Hall Girls' School next season, and C. W. Kettering, Denver's leading church and concert baritone. Aside from solo groups, these two singers gave Woodforde-Finden's duet cycle, "On Jhelum River," its first performance in this city. It was delightfully sung. The first recital was on May 14, when Emma Hofmann, Lola Peterson and Elizabeth Look, all Wolfe Hall girls, and Otto Schuler, one of Mr. Wilcox's most promising baritones, appeared. Mrs. Wilcox was the efficient accompanist at all three recitals. Mr. Wilcox has been teaching in Denver but eight months, and most of the singers heard in these recitals have not worked with him even that long, yet their improvement under his direction was most happily manifest. Several more of the leading singers here are planning to join Mr. Wilcox's class next season, and it seems sure that his influence upon vocal standards here will be great.

Mr. Wilcox already has several teachers enrolled for his Summer term of five weeks, which begins July 12.

MRS. SAMMIS-MACDERMID SINGS HUSBAND'S SONGS

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Figures in Interesting Recital
Given in Illinois



Upper Photo: James G. MacDermid, the Chicago Composer; Lower, Mrs. Sybil Sammis-MacDermid, the Soprano

CHICAGO, June 7.—A private hearing of the works of James G. MacDermid, the composer, was given on Monday afternoon, May 24, at one of the large churches in Kenwood. Sybil Sammis-MacDermid, who

last month became Mrs. MacDermid, and is one of the most popular and best known sopranos in the Middle West, interpreted her husband's music with perfect understanding and beautiful voice. Mr. MacDermid played artistic accompaniments on the organ.

"The Ninety-first Psalm," the first number given, is a fine example of the scriptural song; "For the Mountains Shall Depart" proved to be a successful recital number, melodious and interesting, and should prove as popular as "Charity," which is one of Mr. MacDermid's best compositions, and is in constant demand. "Arise, Shine for the Light Is Come" was the next number. This is Mrs. MacDermid's favorite song, and was rendered with exquisite style. Mrs. MacDermid is enthusiastic over her husband's compositions, and interprets them beautifully. The last number was "Thou Wilt Keep Him in Perfect Peace." R. D.

AMERICAN INSTITUTE PUPILS

Large Audience Hears Work of Young
Students in New York

A large and interested audience heard the recital given by the piano and violin students of the American Institute of Applied Music, in New York, on Saturday afternoon last. The program follows:

Duo (Danclo), Dorothy Keyser and Hernando Caicedo; Melodie (Thome), Fannie Lindenstein; Sur le Lac (Borowski), Margaret Varian; Northland Cradle Song (Gaynor), Evening Song (Gaynor), Elise Dardek; Sonatina in G (Beethoven), Wheeler Becket; Jack Tar (Maxim), Gavotte in Thirds (Popp), Ruth Ottman; Song without words (Diabelli), Scherzo (Diabelli), Belle Hepner; Vivace Opus 55, No. 2 (Kuhlau), Clarence Simoni; Perpetual Motion (Behr), Janet Fouts; Quartets—Vienneise (Godard), Sunflowers (Strelzki), Kitty Lippner, Barbara Clark, Julia Hepner and Marguerite Burgoyne; Concerto No. 3, Allegro (Seitz), Marc Mittman; Violin: Bohemians (Heller), Kathlenn Daughtry; Chansonnette (Seidl), Knecht Ruprecht (Schumann), Barbara Clark; Berceuse (Ambrose), Scherzo (Kullak), Helen Jackson; Aus Schoener Zeit (Hofmann), Hedge Roses (Zierau), Kitty Lippner; Cabaletta (Lack), Esther Carman; Concerto No. 9, Adagio and Finale (De Beriot), Bernard Sicklick; Au Berceaut (Schutt), Gigue from fifth French Suite (Bach), Max Kotlar; Gigue from first Partita (Bach), Waltz No. 12, Opus 126 (Chaminade), Harmonious Blacksmith (Handel), Mabel Besthoff; Scene de Ballet (De Beriot), Regina Carlson; Prelude No. 21 (Bach), Grace Sondheimer; Impromptu in C Sharp Minor (Reinhold), Helen Murphy.

"The Seasons" Sung in Enterprise, Kan.

ENTERPRISE, Kan., June 3.—The Enterprise Oratorio Society of fifty voices presented Haydn's "Seasons" for the first time in this city on May 23, under the direction of H. W. Steininger. The soloists were Clara Herrmann, soprano; Gustav Peterson, tenor; Dr. J. R. Clark, baritone, and Olivia Demand, contralto. The accompaniments were ably played by Hattie Grosser. The excellent singing of the chorus, which consists entirely of picked voices, was largely due to the conscientious training by the able director, Mr. Steininger.

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MINNEAPOLIS MUSIC STUDENTS IN NEW JAPANESE OPERETTA



STAGE SCENE OF "O-HAN-U-SAN," AS PERFORMED BY PUPILS OF THE MINNEAPOLIS SCHOOL OF MUSIC

MINNEAPOLIS, June 7.—The Minneapolis School of Music, Oratory and Dramatic Art recently successfully essayed the performance of "O-Han-U-San," a Japanese operetta in two acts, with libretto by Jeanie Quinton Rosse and music by Charles Vincent. Forty girls of the school, with a few of the vocally endowed of the masculine sex, accompanied by the school orchestra of fifteen musicians, comprised the cast,

and performed nobly, acting with such artistry that even the Mikado himself would not have been able to distinguish them from his subjects, save for the fact that their voices were vastly superior.

The usual "large and distinguished audience" was really large and distinguished, and was adequately and properly enthusiastic.

The work is a quaint conceit, and reflects much credit on the authors. Apart from

the excellence of the vocal attributes of the participants, histrionically there was no fault to find by even the captious.

The following participated: Margery Brown, Mary Bowers, Rose Boyce, Ruth Bjorkman, Hazel Cilly, Edna Chase, Claire Dobbs, Magdeline Dahl, Jeannette Ericson, Mary Edwards, Jean Fulton, Harriet Forbes, Anna Fetzner, Rose Feiker, Elizabeth Ghrist, Ella Gunderson, Bess Hutchins,

Olive Johnson, Alice L. Jones, Ruth Kelling, Cora Larson, Helen Lagerquist, Nettie Larson, Clara Lee, Abbie Larson, Lura Loss, Frances Long, Maud Meyer, Lillie Moe, Tenie Murphy, Nell McKenzie, Bessie McClure, Margaret McLaughlin, Geneva Nesse, Mildred Peacock, Beatrice Proffitt, Dorothy Park, Joanna Springer, Martha Sturtevant, Stella Spears and Lillian Wright.

Dr. Vogt to Address U. S. Teachers

TORONTO, June 7.—An invitation has been received by Dr. A. S. Vogt from the officers of the Music Teachers' National Association of the United States to deliver an address before that association at the annual convention in December next.

From the number of applications received by Dr. Albert Ham for membership of the National Chorus for next season, and the superior quality of the voices offered, it is quite certain that he will have this year the strongest and best balanced body of singers that has yet sung under his baton.

The Schubert Choir Committee held a meeting on Wednesday evening, when many important matters for the next season were disposed of. It was decided to engage the services of Mme. Jean Jomelli for both concerts, in conjunction with the Pittsburg Orchestra.

Final arrangements have been completed

by Dr. Vogt, conductor of the Mendelssohn Choir, and Mr. Stock, conductor of the Theodore Thomas Orchestra, for the five concerts to be held in Massey Hall next season.

H. H. W.

Unique Violin School in Denver

DENVER, COL., June 5.—Lucile Du Pré, the well-known violinist, who studied under Leopold Lichtenberg, Henry Schradieck and Marsick, in Paris, has established a school for the violin in this city. The school is unique in that it teaches theory, harmony, history of music and English, and is rapidly becoming a great musical force in this city.

Miss Du Pré, who while a student received one of the famous Springer medals at the Cincinnati Conservatory, is an excellent player, possessing a marvellous technique and a tone of much purity and beauty.

Couldn't Do Without It

NEW YORK, May 17, 1909.
To the Editor of MUSICAL AMERICA:
Enclosed find \$2 for my subscription. *Che farò senza Euridice!* What would I do without the dear paper? Please send it to my Summer home till further notice. With sincere regards, Cordially,
FRANK CH. M. DE RIALP.

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New York, Saturday, June 12, 1909

Self and Service

Rosenthal's advice to a pianist in need of money, "Give fewer recitals," is now as familiar an epigram as "Kid" McCoy's "Get a reputation." On Rosenthal's text a writer in *The Nation* has preached an eloquent sermon. He inquires into the prevalent financial failure of concerts and deplores the lack of pianists' and singers' regard for their audiences. He quotes Ferdinand Scherber, who speaks of modern music as a mere sport for professionals.

The Nation writer says that if a list were made of compositions played by pianists in public it would probably not exceed one hundred. This list would include works of two kinds—sonatas which the pianists think the public ought to be educated up to, or show pieces to display their own digital dexterity. The writer makes an exception of a few pieces by Chopin and Schumann.

He notes how seldom it is that players put on their programs what might be called the heart music of a composer. He charges pianists with stupid indifference to the wishes of the people, and speaks particularly of their failure to play the works of MacDowell, when funds were being collected for the unfortunate composer, and the whole nation was eager to hear his works. Augusta Cottlow, he declares, owes her national fame to-day largely to having played what the people—the best people—wanted to hear.

The great trouble with the interpretative mind is that it is not creative. The ordinary interpretative mind merely follows. Some famous and more adventurous pianist comes out with some obscure little intermezzo of Brahms, and straightway every duckling in the pianistic puddle goes to work on that intermezzo, polishing, refining, as if the world depended upon an immaculate performance of that particular work. The famous pianist became famous partly through his originality. He searched for beauty in new or obscure works, and played the little intermezzo because it touched his particular sense of beauty at some point. The little pianists henceforward enshrine this work in mystery, in a cryptic regard—it becomes the touchstone of the universal pianistic capacity.

There is no ideal piano program. A pianist's program should be individually as much his own appropriate creation as is the work of a composer. It should reflect his particular sense of beauty, his particular expressive power. The interpretative mind should have a touch of the creative. Beyond

this, if it is to be of worth to men to-day, it must not be remote from to-day's sympathies. This is a time for great men, not for extremists. It is leaders, not followers, that are wanted. We watch for the artist who will not only speak from the depths of his dream, but who will speak to us.

The first reform in pianists' programs will come when pianists begin to think, not what so-and-so is playing, or what is the customary manner of making up a program, but, What can I best express, and what is the need and spirit of the time? Great is the man who can find out what he is fitted for, and who can turn his best powers to the rendering of the greatest service. When will the new artist arise—the artist to whom service is greater than self?

On Going to New York

From time to time some young man who is succeeding admirably in a musical way in a small city asks, "Is there a reasonable chance for me in New York, and how does one go about getting a foothold?" A letter just received sets us thinking on this matter again. The writer is a man of marked ability, but must be regarded as almost wholly unknown in New York, although he has accompanied noted singers here on one or two occasions, at which times he also showed himself a solo player of no mean order. Ability is presupposed in any consideration of such a matter; in the absence of that, three words would be ample in which to discuss the subject. The man in question has had experience in other departments of musical activity as well as piano playing.

It matters little in what particular work one is engaged; there is a market for everything in New York. It is not merely a question of one's personal aims and ambitions, or of one's tastes; but also very particularly one's temperament and nature. The best musician in a small city has everything his own way. He owns the town, musically speaking. He gets all the best pupils, and makes a good living, sometimes absolutely without making a single effort in that direction. All flock to him.

Going to New York puts an end to that in a trice. The only thing which can compensate for this is the faculty, in one form or another, of "getting on." Without that our musician will fare ill in New York. It may be the faculty for going out and winning people; it may be by dazzling them, or it may be through a quiet power of magnetism in one's personality or art; again it may be just ordinary hustling. But something, and something compelling, has got to take the place of the casual and easy success of life in the small or the home town. If one does not feel it in his nature to face a fierce competition, and to put forth the great effort necessary to make some impression upon metropolitan rush and indifference, he should certainly never for a moment think of going to New York. Only a fighter should go to New York.

It should be something exceptional in a musician's nature or aim which should take him to New York. If he merely wants a smooth-running, successful, comparatively quiet musical life, with time for self development, and the occasional opportunity to hear great works, he would far better remain and develop his local situation, and go to New York from time to time for an orchestral or operatic feast. But if the musician has anything exceptional to offer or to accomplish, the case is different. New York is not only a market, it is a center of influence. A unique or original quality exhibited there will carry farther and quicker than from anywhere else in America, and bring correspondingly more prestige and return. A musician thinking of going to New York should have given himself enough opportunity to observe metropolitan musical doings to judge fairly whether or not he has a contribution to make, of originality or sheer merit.

There is so much good, wholesome and

needed work to be done in the upbuilding of the musical life throughout the country, and so much of abnormal and feverish stress in the life of New York, that one should think many times before exchanging one lot for the other. If the ambitious musician is to risk the sacrifice of his peace, he should be as certain as a mortal may be that he is doing it in the cause of a worthy and even exceptional accomplishment. These be trite remarks, but not untimely.

The Perpetuation of Bayreuth

The fact has been widely circulated that the theater and opera house managers of Germany, assembled in the Düsseldorf congress, have voted unanimously to refrain from producing "Parsifal" after the expiration of the copyright in 1913, so long as the Bayreuth Theater remains in charge of any member of the Wagner family. Great and fervent enthusiasm was exhibited in performing this act of piety, an enthusiasm which it appears was coupled with an equally fervent denunciation of America in its "piracy" of "Parsifal" for the American stage.

Violence of denunciation, as a general thing, argues poorly for the greatmindedness of its possessor. Its intensity in the present instance would lead one to suspect the presence of a devitalizing sentimentality in the resolution passed concerning "Parsifal" in Germany. The weakness of the German situation is further attested by no less a person than Felix Weingartner. Herr Weingartner has predicted the defection of a number of German managers whose passion for profits exceeds their passion of devotion to the master's supposed wishes. Pride goeth before a fall, and it would appear to be not impossible that Germany's self-righteousness is destined to receive a severe shock.

Incidentally, might it not be pertinent to ask what Wagner's wishes really would be, were he still with us? Wagner was a man who grew rapidly, and it is likely that had he lived, he would have kept on growing. In that case his whole outlook upon, or insight into the "Bayreuth Idea" might have changed several times by now. Nothing staled with Wagner. As quickly as Bayreuth had proven its main points, or manifestly failed to do so, Wagner would have been sure to go on to something else.

The "Bayreuth Idea" has not gained ground, however splendid and lofty its conception may have been. It has not been imitated, or extended into a prevailing system. Many, in fact, consider it to have retrogressed. Were Wagner here to observe it, it is possible that he might vote it a failure, an untimely venture in the present epoch of history, or a mission fulfilled and ready to abandon.

Reverence for a great master is a noble trait, but where its expression is not so much a devotion to the master's art and ideas in general as to the perpetuation of a particular institution attempted by him, there is room for possible error in judgment to creep in. If Bayreuth could be conducted by one whose rate of growth was equal to that of Wagner himself, there would be more complete justification of its maintenance. But where will such an one be found. And if the managers merely wished to show their devotion to the family of the master, is it impossible that they might have found a way to do it which would not at the same time perhaps have put a premium on artistic non-growth?

The Only Musical Paper Worthy the Name

CORNELL UNIVERSITY, DEPT. OF MUSIC,
ITHACA, N. Y., June 1, 1909.

To the Editor of MUSICAL AMERICA:

Allow me to offer my congratulations on the continued and increasing excellence of your paper. It is the only musical paper worthy the name in America. Here's hoping that the financial success is as pronounced as is the artistic side.

H. E. DANN.

PERSONALITIES



Charles Dalmorès

This photograph, taken by A. Vogel, in Mannheim, is a telling evidence that Charles Dalmorès, the popular Manhattan Opera House tenor, is enjoying himself during his Summer stay abroad. M. Dalmorès has been making a tour of Germany, and some of the critics in the various cities he has visited proclaim him "the best of all tenors."

Mead—The wedding of Olive Mead, of the Olive Mead Quartet, last Saturday, did not mark the first matrimonial venture in this famous chamber music organization. In six years past it has previously celebrated two weddings on the retirement from membership of two violinists—Miss Houghton and Miss Bucklin.

Chadwick—George W. Chadwick, the Boston composer and director of the New England Conservatory of Music, receives much assistance in his artistic efforts from his talented wife. In his latest work, "Noel, a Christmas Pastoral," performed at the Norfolk, Conn., festival last week, Mrs. Chadwick aided him in the selection of mediaeval poems for the text.

Plançon—Pol Plançon, the famous baritone, who returns to the Metropolitan next season, has greatly recovered from the rheumatism which made his last days in New York a season ago anything but enjoyable. It is announced that he will appear in a revival of "Les Huguenots," with Leo Slezak, the great tenor, as *Raoul*. Mmes. Destinn and Kurz will also be in this cast.

Sembrich—Following her appearance at William Waldorf-Astor's musicale in London, Mme. Sembrich returns to her Summer home in Lausanne, in Switzerland, where there is a musical colony that includes such celebrities as Paderewski, Ernest Schelling and the Flonzaley Quartet.

Lerner—Arthur Smolian, critic of the *Leipziger Zeitung*, wrote, after hearing Tina Lerner in recital in Leipzig: "Unsurpassed in her art, a divine pianist by the grace of God." Miss Lerner is to tour America next season under London Charlton's management.

Alda—Frances Alda, the Metropolitan soprano, is to make ten appearances at the Boston Opera House next season. She will sing *Madama Butterfly* there.

Buonamici—An interesting incident is told of the first meeting between Giuseppe Buonamici, the eminent pianist of Italy, father of Carlo Buonamici, of the Fox-Buonamici School of Pianoforte Playing, Boston, and Franz Liszt, whose pupil he afterward became. In his early days Buonamici went to Von Bülow, in Munich, and requested to be allowed to play to him to see if he were worthy to become a pupil. Several men were present, including an elderly gentleman. The piece selected by Buonamici was the "Rigoletto Fantasia," arranged by Liszt. When he finished, Von Bülow introduced the young man to the elderly gentleman, who was none other than Liszt. The ambitious young pianist nearly collapsed when he learned the identity of one of his auditors, but Liszt complimented him upon his performance, and he thereupon became a pupil of Von Bülow, and later of Liszt.

WOMEN COMPOSERS OF AMERICA—2

Florence Newell Barbour, of Chicago, Who Has Written for Voice, Violin and Piano.

By Stella Reid Crothers

[EDITOR'S NOTE.—Miss Crothers, who has devoted several years in gathering material for this series of articles, takes the most liberal and democratic view, and the discussions will, therefore, not be in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent, and an incentive to those whose ability is being recognized, to achieve yet greater success.]

National taste and culture may be measured to a great degree by the height to which music, the most widely practiced as well as the most intimate of the arts, attains, and until about fifty years ago the United States would have fallen rather short, judged by such a standard.

Particularly true was it that there were few women devoted to the study of musical composition in those days.

The reason is not far to seek, however, for the opportunity to live a free life and to express the music that lies waiting in the heart of every true woman fell to the lot of very few, so misunderstood have been the duties of wifehood and so circumscribed were the social customs.

But the old idea of the multitudinous duties of a minister's wife leaving her practically no time for the enjoyment, let alone the cultivation of the arts, has been swept away with other myths of earlier days, and in Florence Newell Barbour one finds a fine example of not only the possibility but the desirability of a woman keeping a strong hold on the talent which has been wisely cultivated.

Mrs. Barbour, who is the wife of Dr. Clarence A. Barbour, pastor of the Lake Avenue Baptist Church, of Rochester, N. Y., has composed a number of songs which



FLORENCE NEWELL BARBOUR

have met with great favor, for many of which, so versatile is she, both the lyric and the melody were written by her. The "Night Song" (a waltz caprice), "Das Herz," "Love and Violets"—the beauty of the latter enhanced by a violin obbligato—are among the most popular ones.

Herself an unusually fine pianist, having served as accompanist for Dossbach's Orchestra for some years, Mrs. Barbour has written several brilliant selections for the piano and also the organ. Indeed, so great is her love for her art and so limitless her ambition she has recently taken up the study of the violin in order that she may be able to write with a better comprehension of that instrument.

MASSENET'S DREAD OF CRITICISM

Louis Schneider has recently published his "Massenet," a work on the life and personality of the French composer up to date. It is worthy of the reading of any music lover. Schneider tells us that Massenet was born in a village near Saint Etienne, in 1842. His father was one of Napoleon's officers, leaving the army to become a manufacturer of scythes. His grandfather was a professor of history at the faculty of Strasburg. His mother was a Mlle. Marancourt, who used the piano as a means of livelihood before marriage.

His first work was "La Grand Tante," a piece in one act, performed at the Opéra Comique in 1867.

Massenet is one of the most amiable of men. One is charmed by his extreme affability. Always smiling, he does his utmost to be of service to his guests, and has a pleasant word for everybody. He is not known to have an enemy. A thorough business man, he never leaves a letter remain without a reply. One secretary scarcely suffices to satisfy all his importunate correspondents, yet he manages to displease none.

His one *bête noir* is criticism—criticism of the press, of his friends, of the crowd. He is mortally afraid of it. When the day draws near for a public rehearsal of one of his works he flees from Paris, irritated and in bad humor. Some pretend that this is a species of vanity, but no one who knows the composer well is of that opinion. It is really timidity.

M. Schneider says: "This being on whom life particularly smiles, who, able to marry the woman of his choice, decorated at thirty-four, elected member of the Institute two years later, acclaimed by the public, petted, made much of by everybody, does

not believe himself perfectly happy. His glory makes him uneasy. He loves the work of to-morrow more than the work of yesterday. He cherishes it precisely because it will need more defending than the older work, and then as the instant approaches Massenet is no longer a prey to timidity, but to fear—horrible fear. For the two weeks preceding a première he is literally beside himself, and the master who would not tolerate the fault in any of his interpreters has a tremulous voice when he talks."

PUCCINI'S OPERA PROGRESSING

Musical Adaptation of "The Girl of the Golden West" Praised

LONDON, June 1.—Giacomo Puccini, the Italian composer, is taking a short rest here. His devotion to automobiling has not been dampened by the accident near Lucca, when his car was overturned in a ditch, and he escaped, slightly hurt but soaking wet.

He says that he is making fine progress on the score of his opera, "The Girl of the Golden West." He has finished the first act, but does not think the opera will be finished till next Spring.

The libretto is being written by Carlo Zangarini, who follows the original story closely.

Zangarini has created a most dramatic episode in the first act. Miners are playing faro in a lonely shanty. A wanderer arrives and sings outside the shack a tune that voices home life and homely affection.

The faro players are deeply moved; they feel a longing for home. An Englishman

who has been wishing to return to his country breaks into tears. The other gamblers, influenced by "homesickness," toss their money to him, crying:

"Go home. One of us shall be happy." Puccini's music is declared to fit the scenes to the note. Seventeen characters are in the opera. The chorus appears only in the last act, and then it is of male voices only.

GOODRICH TO CONDUCT OPERA

Boston Organist Resigns to Take Baton at New Music Temple

BOSTON, June 7.—Wallace Goodrich, for many years organist and choirmaster at Trinity Church, has resigned to become one of the conductors of the Boston Opera Company. His resignation is to take effect about July 1. Mr. Goodrich founded and has been the conductor of the Boston Choral Art Society and has served as choral director of the Worcester County Musical Association at its annual festivals. His other musical work has included that as organist at concerts of the Boston Symphony Orchestra and as conductor of the Jordan Hall orchestral concerts.

He is also one of the leading members of the faculty of the New England Conservatory of Music. He has been organist at Trinity since 1892.

Février's "Monna Vanna" had thirteen performances in Brussels during the season just closed. Jacques Cointi, the stage manager of the Manhattan, where it is to be produced next season, attended the last performance.



"Oh, Mrs. De Courtland-Parke, you must take some tickets for a charity dance I'm helping to get up—"

"And what's it for?"

"Oh—er—the—er—indigent something or other—and a duchess is bringing a party, and we've got the Pink Alsatian Band."

"Delighted, I'm sure. One's always ready to help a really good cause."

"Now remember, Mary," her teacher said just before the school exercises, "if you forget some of the words when you are singing your song, don't stop. Keep right on. Say tum-tum-tummy-tum, or something like that, and the words will come back to you and nobody will know the difference. Now don't forget."

On exhibition day little Mary (what's in a name?) edified her audience with something like this: "And she wears a wreath of roses around her tummy-tum-tum."—*Everybody's*.

"What is the sign when a man parts his hair in the middle?" said the old fellow in the front row of the orchestra to a friend, loud enough to be heard by the young man just behind them.

"It's a sign that he's not bald-headed," replied the young man, leaning forward.—*Yonkers Statesman*.

The professor seated himself airily at the piano and announced in a far-away voice, "Song mitoudt vordts."

He rendered a few dreamy chords, and then Bertie Flippe told Mrs. Dashleigh a screaming story and a bunch of débutantes in the corner quarreled about the handsome villain at the Mimic.

The professor roused. "Song mit vordts—lots of vordts," he corrected.—*Puck*.

NORTH DAKOTA HAS A NOTABLE FESTIVAL

Valley City, but Recently a Lone Prairie, Now a Flourishing Musical Town

VALLEY CITY, N. D., June 5.—The new conservatory in association with the State Normal School in Valley City celebrated the close of a successful year by a festival lasting two days, May 23 and 24, that proved to be a most remarkable occasion, demonstrating the phenomenal growth of musical sentiment in a region but recently a lone prairie, and even now remote from musical centers.

There were four concerts. First was a piano recital by Edgar Nelson, a Chicagoan who is rapidly achieving distinction all over the West. He was assisted by Knute Froy-saa, a local violinist, and the ladies' chorus. Mr. Nelson's program had weight and variety, and the beauty of his singing tone in the Chopin selections was extremely impressive, while his Grieg numbers were pure music. The local paper remarked: "It is doubtful if any better piano playing was ever heard in North Dakota." The ladies' chorus gave an excellent rendering of Elgar's "The Snow," and Mr. Froy-saa played Vieuxtemps's Ballad and Polonaise, op. 38.

The second event was a song recital by David Bispham, assisted by a male chorus that gave an excellent account of itself. Mr. Bispham, of course, achieved notable results.

On Tuesday afternoon the Minneapolis Symphony Orchestra, led by the poet-conductor, Emil Oberhoffer, gave a sterling program, opening with the "Tannhäuser" Overture and closing with "Les Preludes," by Liszt. The Fifth Symphony of Beethoven, which was a request number, was excellently given. Richard Czerwonky, recently with the Boston Symphony Orchestra as concertmeister, played Vieuxtemps's Fantasia Appassionata delightfully, and the evening of the day closed in a burst of glory, the great chorus singing Gounod's "Redemption," accompanied by full orchestra.

Last November Robert B. Carson, the head of the school of music, gathered together a chorus of 200 people, all inexperienced in this sort of work, so that the idea of producing an oratorio by Spring seemed impossible. However, the impossible was accomplished on this occasion, and Director Oberhoffer declared it was the best vocal body he had met on the seven weeks' tour.

The soloists were Louise Ormsby, Esther Plumb and Arthur Middleton. Garnet Hedge, the tenor, was, unfortunately, indisposed, and at the last moment Dean Carson was prevailed upon to take the tenor rôle of the *Narrator*, and the audience gave him a tremendous ovation. N.

In Twenty Years None Read with Such Interest and Pleasure

ENTERPRISE, KAN., June 2, 1909.

To the Editor of MUSICAL AMERICA: Enclosed find my subscription for MUSICAL AMERICA. In my twenty years' experience as a music teacher I have read a good many musical papers and magazines, but none were read with such interest and pleasure as MUSICAL AMERICA. Wish you continued success. H. W. STEININGER.

A Milan clarinet player and conductor named Valentino has made a peculiar discovery. He uses an ivy leaf as he would the reed of a clarinet, placing it between his lips, and the effect gained is said to resemble the tone of a violin, with the added quality of the human voice.

The ex-Sultan of Turkey is passionately fond of music and has been known to while away many an hour at the piano.

ERNEST GOERLITZ

LATE MANAGER OF THE CONRIED METROPOLITAN OPERA CO.

BISPHAM

A limited class of advanced students is now being organized for a series of lecture lessons to be given beginning about June 15, at Mr. Bispham's country home at Kowayton, Conn. Particulars on application. Loudon Charlton, Carnegie Hall, New York. Everett Piano used.

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A VERY YOUTHFUL TOSCANINI

His Name Is Johnny Tipaldi and He Directs the Orchestra at One of New York's Public Schools

Fourteen-year-old Johnny Tipaldi believes, with the faith that knows no vacillation, that the baton is mightier than the baseball bat, and that the hand that rocks the rhythms of music rivals that feminine one which some masculine suffragette has declared "rules the world."

As the thought is parent of the deed, Public School No. 166, of New York, is glorying in the possession of a real, live orchestra, which lives, moves and has its being with Johnny as the center of gravity.

A little over a year ago our youthful Toscanini began to gather the school's masculine musical element around him for the purpose of organizing an orchestra, whose direct purpose was to provide artistic entertainment for the various school affairs. He managed to find ten public-spirited lads of his own age who could handle violins, cellos, mandolins, etc., and soon after Johnny's awe-inspiring baton had waved them into a state of efficiency they played at one of the gala events of the institution. This led to further engagements in the school, and finally to church and small concert affairs, at which they played for charity sometimes—and don't forget it—for Art's (with a big A) sake always. The Upper West Side began to realize that under its very nose was rising an orchestra, by Jove!—an orchestra that could play music.

And now, as to our hero. Of course, like many other artists, he had a father—a musical father, but it is needless to say that Johnny's genius was of the kind that makes two or three hours' practice on the violin something of greater enjoyment than playing marbles or spinning tops. In addition to the conductor's art Johnny is also a mandolinist and a violinist of Kohinoor karat. He modestly admits that not all the credit is due him for creating the first school orchestra in New York City and managing and otherwise making it a power for good in the land, implicating his cousin, Attilio Tipaldi, who is a few years older. "Tilly" was the first aid to the injured when Johnny wanted to augment the orchestra with his own august presence, thus imparting a greater volume of sound and also im-



JOHN TIPALDI

buing a spirit of democracy among his men—ahem-ahem!

Anyhow, the school at Amsterdam avenue and Eighty-ninth street has an orchestra of which any school might be proud.

Austin, Tex., Has a Festival

AUSTIN, TEX., June 5.—The annual music festival, which took place on Friday night and Saturday afternoon and evening, was a complete success. The local chorus sang well, as did the school children under the direction of Katherine Murrie. The credit for the good choral singing belongs to Professor Metzenthin, of the State University. Mrs. Harry Bickler accompanied in an able manner.

The outside attractions were the Chicago Symphony Orchestra, Adolph Rosenbecker, director, and the following soloists: Harriet Frahm, contralto; Aida Hemmi, soprano; Myrtle Elvyn, pianist; Carl Uterhart, violinist; Richard and Franz Wagner, cellists; Frank A. Priesch, bass; David B. Dirgan, tenor, and Guy Woodward, violinist.

The active officers of the Austin Music Festival Association are Mrs. Robert Crosby and Frank S. Taylor. G. M. S.

Minneapolis School Summer Session

MINNEAPOLIS, June 5.—The Minneapolis School of Music, Oratory and Dramatic Art, William H. Pontius, director of the music department, announces a Summer

session of class and private instruction in voice culture, instrumental music and theory and history. The past year has been one of the most successful in the history of the institution, and the artistic results have demonstrated the excellence of the school's faculty. Recent recitals were given on May 18, by the piano pupils of Kate Mork, assisted by the vocal pupils of William H. Pontius; by Clifford Wilkins, baritone, a pupil of Mr. Pontius; by Ethel Weymouth and Mrs. Ethel Pitkin, assisted by pupils of Mr. Pontius and Oda Birkenhauer; by the advanced pupils of William Taylor Spangler, and Maud Meyer, soprano, pupil of William H. Pontius, and Grace Golden, violinist.

Detroit Quartet Ends Season

DETROIT, June 5.—The first season of the Detroit String Quartet was brought to a close by a concert on Thursday evening, May 20. The audience was large and appreciative, the program well arranged and admirably rendered, making the occasion a fitting climax to a season of artistic work. The organization played the Mendelssohn E Flat Major Quartet with its customary perfection of ensemble and a sympathetic feeling for the finish and refinement of the composition. The other ensemble numbers were the Largo from Haydn's Quartet No. 14, and the Romanza and Allegro from Grieg's G Minor composition.

The soloists were Hans Weissmann, who played Hans Sitt's Viola Concerto in A Minor most effectively, and William Lavin, who sang an aria from Reyer's "Sigurd" and a group of songs. F. C. S.

Von Unschuld Pupils Graduate

WASHINGTON, D. C., June 5.—Five pupils of the Von Unschuld University of Music appeared in recital on May 29. The pupils who demonstrated their ability to their many friends were Katharine McNeal and Mildred Kolb, of the artists' course, and Jennie Duncan, Cornelia Harkness and Julia Hayden, of the teachers' training course. They were assisted by May Donahue, Ethel Fisher, Mary Lynch and Eleanor Nordhoff, pianists.

E. Pearl Myers and Blanche Border, piano students at the Von Unschuld University of Music, recently gave a recital at the school, presenting an excellent program in an intelligent manner. W. H.

London's Queen of the Opera

LONDON, May 29.—Countess De Gray is accredited with being the person who has contributed most toward the reviving of grand opera in England and the making of it a brilliant success. It is said that her thorough knowledge of music and accurate estimate of the worth of performers are so respected by the management of Covent Garden and her counsel is so sought that she practically engages the leading singers and musicians and fixes their salaries.

Gladly Renews Her Subscription

ROCKLAND, ME., June 3, 1909.
To the Editor of MUSICAL AMERICA:
Please find enclosed \$2, for which I gladly renew my subscription. I enjoy your valuable paper very much indeed.
MARGARET G. STAHL.

STOJOWSKI SAILS FOR A SUMMER IN EUROPE

Distinguished Pianist Will Return Here Next Fall to Make a Concert Tour

Sigismund Stojowski, the distinguished Polish pianist, who is one of the foremost pianists and composers of the present day, sailed for Europe on Tuesday last on the *Majestic*, and will remain abroad for the Summer months, returning in the Fall for his recital tour, which will be under the direction of Haensel & Jones. Stojowski is a pupil of Paderewski, and was awarded the latter's prize for his Orchestral Symphony in D Minor, which was produced at the opening concert of the Warsaw Philharmonic Society in 1900. The jury awarding the prize was presided over by Arthur Nikisch and Carl Reinecke.

This work was played by the celebrated Colonne Orchestra in Paris in 1903, under the direction of Emil Meynarski, also by the Moscow Philharmonic, London Symphony, Berlin Philharmonic (under Nikisch), also at the Gewandhaus Concerts, also in Glasgow and Edinburgh. Stojowski has written several orchestral suites, one of which was placed by Hans von Bülow on his last season's program in Hamburg. This distinguished composer's latest work, Prologue-Scherzo and Variations, was to have been played by Paderewski, at whose request it was especially written for production on his last visit to America, but, unfortunately, the score could not be completed in time.

Two of Stojowski's chamber music compositions have frequently been heard, one of which, a violin sonata, played by Willy Hess and the composer in New York and Washington on the occasion of Stojowski's first appearance in this country. The other, a cello sonata, played by Alvin Schroeder in a concert of Polish music given by Stojowski at Mendelssohn Hall, in this city. Stojowski's piano compositions number over one hundred, many of which have been played by the foremost pianists of the world, Paderewski playing, on his last tour, the "Chant d'Amour," and Josef Hofmann, who played the "Orientale."

Miss Lerner Sails for Europe

Tina Lerner, the Russian pianist, sailed for Europe Saturday, June 5, bound for England, where she will appear in concerts and recitals. She will visit France also, and will return to America in the early Fall for an extended concert tour of this country, appearing with the leading orchestras and in recital in the principal American cities.

Alfred Marchot, a professor of violin playing at the Brussels Conservatoire, has written a cadenza for the Brahms Violin Concerto. It is praised by Ysaye.

Eleanor McLellan

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STATE TEACHERS' CONVENTION PLANS

President Severn, of the New York Association, Gives an Outline of the Programs to Be Followed on June 29-30 and July 1

"Brotherhood is the word, brotherhood," said Edmund Severn, president of the New York State Music Teachers' Association, speaking of the objects of the three-day convention and music festival to be held in the College of the City of New York starting June 29.

"Not, of course, ignoring the educational advantages, the fraternal side of the enterprise is that upon which I would lay particular stress," he continued, "and I believe that our caucus will prove a great factor in drawing our members and others out of their shells and welding them into one malleable family.

"As it is, musicians and music teachers are in the main strangers to one another. The teacher rarely penetrates beyond the zone of his pupils, and the composer and artist are even more of hermits.

"I believe that musical progression is identified with musical union, and thus I would seek to impress the social features of this coming event.

"Nothing is more narrowing than living to one's self. Others have ideas, you want them. They want yours. This yearly mingling of musicians can be productive of nothing but good.

"We have had already two preliminary meetings of vice-presidents. The first was held on May 25 and the second on June 8. At the first, which was held at Steinway Hall, seventy were present. The latter was held in Aeolian Hall.

"As to the preparations and plans, Dr. James Lee, District Supervisor of Schools, has been doing great work in sending out circulars by the thousand to all the teachers of any prominence in the State, urging their attendance and attributing the reasons therefor.

"The great hall of the college, seating as it does over five thousand, is too large for our purposes, though of course the organ recitals will necessarily be given there, as will the first grand evening concert. All other recitals and concerts will be held in a smaller auditorium of the college, thus insuring better acoustics and greater social opportunities. In a hall of such vastness as the great hall even a medium-sized audience looks insignificant, while in the smaller one the people will be compelled to rub against one another and thus become more or less acquainted.

"By natural growth we hope and expect that our membership of three hundred will be perhaps doubled.

"A great program is being arranged. Artists of high rank, of international and national fame, will participate. The programs will be of great educational value. In the mornings there will be lecture-recitals, es-

says read and general discussions. In the afternoons there will be recitals and performances of chamber music. The grand concerts will be in the evenings.

"The Round Table sessions will open opportunities on the subject of the voice, piano, organ, violin, public school music and musical theory.



EDMUND SEVERN,

President of the New York State Music Teachers' Association, and a Noted Violinist, Teacher and Composer

"The lecturers will be David Bispham, Kate S. Chittenden, Frank Potter, Dr. Louis Mendelsohn, Professor Charles H. Farnsworth, Dr. Henry G. Hanchett, E. M. Bowman and others.

"Professor Samuel A. Baldwin will be one of the organists. Other instrumentalists will be the Misses Sondheim, Henry Holden Huss, Bruno Oscar Klein, pianists; Signora della Rocca, violinist; Hans Kronold, 'cellist; the Klein Quartet-Quintet; the Tollefsen Trio, Emilie Grey, harpist; Karl Klein, violinist, and others. The singers include Edith Chapman Gould, Shannah Cumming, Edwin Lockhart, Laura Biggers, Emma Wycoff, and others.

"A great feature of the round table course will be Mr. Bispham's first appear-

ance as a lecture recitalist. He will sing and recite, besides elucidating his methods and theories.

"Ethel Newcombe, who had agreed to appear, has been obliged to cancel all engagements on account of an operation for appendicitis. Mme. Amelie Pardon, a pianist of Belgium, will make her debut.

"A chamber music novelty will be introduced. It is a composition for soprano, piano, violin, 'cello and horn, a rare combination. This is by Bruno Oscar Klein, and is a very beautiful work, and has been highly praised by H. E. Krehbiel."

Mr. Severn commented on the amount of expense occasioned by the volume of printing to be done. "This," he said, "is our only outlay, but it is a very large one. Everything else is donated, including the services of all the artists and lecturers, the use of the college, and such.

"Consider," he continued, "the advantages to be derived from attending these concerts. First, there is the exceedingly small excise. By paying twenty-five dollars any professional or amateur can become a life member, receiving all privileges. Any teacher, professional player or singer, lecturer, writer or composer, can become an active member by paying \$2 per annum. By paying the same amount any student or lover of music can become an associate member. A membership card admits to all concerts, recitals, lectures, round tables, etc., during the three days of the convention; entitles the holder to all the literature published by the association, and the life and active memberships entitle the holder to a voice and ballot in the business meetings of the association.

"Thus a member can enjoy these fine concerts and the benefits of the views and practices of the best teachers in the country. They can not only listen to the discourses, but are presented with a report of the whole proceedings containing all the lectures and speeches, and which cost \$500 to print. All teachers of music have the tendency to get into a rut. Here they will have the opportunity to compare the ideas of representative instructors, and then on receiving the report to read what they have heard and digest it more thoroughly.

"I am glad that New York City has been again selected as the meeting place, inasmuch as within a hundred miles of this city the majority of the teachers reside. While it is of advantage for out-of-town teachers to come to New York occasionally for broadening experience, I do not think it of advantage for local instructors to go to some small up-State town. I speak of this because I fear that next year the meeting will be held in Syracuse, judging from the present tendency."

J. B. C.

Festivals are the breath of life, musically, to the English provinces and Wales. For the seventh annual Eisteddfod, held in Bristol last month, 21 choruses, 290 solo singers, 223 pianists, 41 violinists, 8 'cellists and 55 reciters were entered.

SIXTY GRADUATE FROM DAMROSCH'S SCHOOL

Institute of Musical Arts Commencement in Mendelssohn Hall—Reverence for Art

Sixty students received diplomas and certificates as graduates from the departments of piano, organ, violin, singing and public school music at the commencement exercises of the Institute of Musical Art, in Mendelssohn Hall, on Thursday evening of last week.

The musical program included the overtures to "The Magic Flute" and "Der Freischütz," by the orchestra of the institute. The solo and concerted numbers were Beethoven's Sonata in C Minor, op. 111; Eleonore Altmann, pianist; Concerto in G Minor, op. 26; Gertrude Finstein, pianist; the "Dream," music from Humperdinck's "Hänsel und Gretel," Mrs. Lucia Dunham, Ruth Harris and the orchestra; Chopin's Nocturne in C Minor and Scherzo in B Flat Minor, Abraham L. Shyman, pianist; "Auf dem Meer (Franz)," "Im Frühling" (Schubert), Clifford L. Cairns, baritone; Concerto in D Minor, op. 31 (Vieuxtemps), Constance De Clyver Edson, and "Entrance of the Gods into Valhalla," from "Das Rheingold," choral class and orchestra. Dr. Frank Damrosch conducted.

Certificates were given to Jessie K. MacDonald, Dorothea E. Mund and Frederick S. Andrews for completing the teachers' piano course. A silver medal and certificate were given to Henriette H. Bach, the first to finish the artists' course in violin. One of the graduates in singing was Mrs. Augustus Thomas.

Dr. Damrosch, in an address, said: "There is hope for you in your art if you have learned the meaning of a musical education. But there is one more important thing you must learn. Show reverence for those who are able. There is too little reverence in this country for great artists. Take off your hats to them, and to all those who are great ministers of art show your deference and respect."

U. S. Kerr Under Anderson's Management

Walter R. Anderson announces the management of U. S. Kerr, bass soloist at the West Presbyterian Church, who has appeared with a great many prominent organizations, and who will undoubtedly be a valuable acquisition to the Anderson Bureau.

A young American named Richardson made her debut recently at Nantes, France, as Hänsel in Humperdinck's "Hänsel und Gretel."

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FROM "MUSICAL AMERICA" READERS

A Progressive Illinois Conservatory

JACKSONVILLE, ILL., May 26, 1909.
To the Editor of MUSICAL AMERICA:

As director of the Illinois Conservatory of Music, it affords me great pleasure to address you this information, which I hope will prove of interest. The issue of MUSICAL AMERICA of December 30, 1905, contained quite a lengthy article concerning our school and its various organizations. The annual mid-Winter and Spring Festival given regularly since then have been very successful. Especially the last festival was a great success.

Knowing the conditions of various institutions of musical learning throughout the country as I do, I can truthfully state that the Illinois Conservatory offers advantages to the student that deserve recognition. President Rammelkamp, as well as the trustees of Illinois College, merit praise for their faithful support and the interest they have shown in the work which has been done by the musical department of their school.

There will be considerable change in the faculty for next year. Alfred A. Oberndorfer, the head of the piano department, who has been affiliated with the conservatory for the past three years, will locate in Milwaukee. He has been very successful, and as a pianist is out of the ordinary. His place will be filled by Edmund Munger, who has just returned from Berlin. Mr. Munger is not unknown to MUSICAL AMERICA. A sketch of his career, as well as his picture, appeared in your journal only a few weeks ago.

The vocal department will be under the direction of Mme. Justine Wegener, who has been connected with several schools in Chicago, and who as a singer and a teacher enjoys a most excellent reputation. William Kritch, who is now in Berlin, will be my successor as director and head of the violin department. One of the recent issues of MUSICAL AMERICA contained an article concerning Mr. Kritch's work.

I have been affiliated with this school five

years, and my efforts have been rewarded with results that are gratifying to me. By faithful co-operation of the entire faculty we have succeeded in establishing a standard of work which is appreciated by earnest, ambitious students. My plans are made to leave for Germany in early September, where I expect to remain not more than two years for the purpose of investigating musical education as carried on in various schools.

MUSICAL AMERICA is known and read by many of our students, and I can assure you that we look forward to each new issue with no lack of interest. Yours respectfully,
F. HABERKORN.

Rossini's "Messe Solenne" in America

NEW YORK, June 1, 1909.

To the Editor of MUSICAL AMERICA:

In the current number of MUSICAL AMERICA your Easton, Pa., correspondent reports: "Rossini's great posthumous work, the 'Messe Solenne,' was sung for the first time in its entirety in America this evening by the Trinity Episcopal Church choir" (Easton, Pa., May 18). Kindly permit me to call your attention to the fact that this mass has been rendered eleven times at the Church of St. Mary the Virgin, New York, viz., twice in 1901, twice in 1902, twice in 1903, once in 1905, once in 1906, twice in 1907 and once in 1908.

In each case the work was rendered in its entirety, with quartet, chorus of thirty voices, orchestra and organ. I would consider it a favor if you would kindly correct the statement quoted above, as I am sure it must have been an oversight.

Yours very truly, WALTER S. FLEMING.

The Credit Goes to Miss Ames

PROVIDENCE, R. I., May 31, 1909.

To the Editor of MUSICAL AMERICA:

Knowing your desire to give honor where honor is due, I venture to call your attention to an error on page 23 of the issue for May 29, in the Providence notes. The soprano soloist who sang so delightfully at the Art Club is given as Helen Cums. It should read Helen Ames.

Trusting you will give this matter your attention, that Miss Ames may reap the

benefit of the notice, which she deserves, I am,
Cordially yours,
MARY K. HAIL.

A Young Admirer of Mary Garden

NEW YORK, June 1, 1909.

To the Editor of MUSICAL AMERICA:

Several of your subscribers have suggested to me sending you the following little incident concerning my little two-year-old sister. I am a great admirer of Mary Garden, and have a number of her handsome pictures in our home. One day my baby sister was crying and we asked her what she wanted and she astonished us all by replying: "I jes' want to love Mary Darden's picture!"

With best wishes for continued success, I am, a sincere subscriber,
ELIZABETH TRABUE.

Not a Testimonial; An Honest Opinion

DETROIT, MICH., May 28, 1909.

To the Editor of MUSICAL AMERICA:

More and more I enjoy MUSICAL AMERICA. It is an opening into the musical life of our country, and when I unroll a new copy I feel that all of the salient aspects of our development will be given. Also, one feels very much in touch with the personality of those who appear from week to week. The illustrations are so interesting. This sounds like a testimonial, but is only an honest opinion.
Faithfully,
CLARA DYAR.

Wouldn't Be Without It

WATERBURY, CONN., June 1, 1909.

To the Editor of MUSICAL AMERICA:

Enclosed find \$2 for renewal of subscription to your valuable and newsy paper. I would not be without it in my studio.
ISAAC B. CLARK.

Richard Wagner once summed up his advice to opera conductors as follows: "Provided that you are a thorough musician, confine yourself exclusively to the dramatic action, whether it be a 'solo' or an 'ensemble,' in order to render the action clear, distinct and absolutely harmonious with the music. If you accomplish this you may rest assured that adequate tempi and execution will follow as a matter of course."

Emma Trentini, of the Manhattan, was the child Yniold in the Covent Garden production of "Pelléas et Mélisande."

WULLNER'S COMING TOUR

Lieder Singer Will Spend the Fall in the Far West

On his return it is not likely that Dr. Ludwig Wüllner will be heard in New York during the Fall, as the bookings in the West are so numerous that his presence will be required as early as October.

Unless plans are changed the great artist will not be heard in the East until he makes his appearance with the Philharmonic Orchestra, under Gustav Mahler, late in January.

Most interesting is the collection of letters which Manager Hanson has already received from all parts of the country asking for various numbers for the first program for next season. The largest number of these by far ask for "Cecilie," by Strauss. Judging by cablegrams received, Dr. Wüllner has been the recipient of great honors and flattering attention on his return to Berlin, where deep gratitude is shown to the work he has done in America on behalf of the German Lied.

Miss Swickard in the Middle West

Josephine Swickard, the popular young American soprano, is filling engagements in the Middle West during the present month. On June 1 she appeared as soloist with the Harmonie Society of Detroit, making the remarkable record of three appearances in the same city within fourteen months. Miss Swickard will close her season in recital at Lafayette, Ind., on June 30. She will be the principal soloist at the Lima, O., Festival on June 8 and 9.

The Summer band concerts provided by the London County Council for the people of the English metropolis were begun last Thursday.

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WANDERJAHRE OF A REVOLUTIONIST

By
ARTHUR FARWELL.



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[These articles cover a series of experiences from years of European study, through the writer's pursuit of the American Idea in music from East to West, up to the present time. They picture in a narrative way America's musical pathfinding, as contrasted with European conditions.]

After the establishment of the first center of the Wa-Wan Society in Detroit in March, 1907, the next event pertinent to these records was the fifth Biennial of the National Federation of Musical Clubs in Memphis, Tenn., in May. Thither I repaired, from a sojourn in the mountains of New Hampshire—those friendly and eternal hills for which I have ever retained an undying affection since the days when, among them, I first became aware of the divine place of music in human life.

At Memphis a step was to be taken which would concentrate the heretofore somewhat scattered forces of this great body, the National Federation of Musical Clubs, upon the American Musical situation, and give the Federation a place of new national importance and meaning. For a number of years the Federation had been gaining numbers and perfecting its organization, until in 1907 it numbered about ninety clubs, in all parts of the United States. But it was felt that now the time had come to introduce some element into this widespread organization which would knit the clubs together in a common interest and for the accomplishment of a common end.

Mrs. Jason Walker, of Memphis, had for some time been interested in the American music movement, and on the occasion of an earlier visit of mine to this city of steamboats and cotton bales we had talked the matter over in a general way. Before the Biennial in May, Mrs. Walker had conceived the idea of having the Federation offer prizes for works by American composers. This she put in the form of a motion, which, after some modification and discussion, was enthusiastically carried. This motion provided for the offering of \$2,000 in prizes, to include a prize for an orchestral work, the successful compositions to be performed at the next Biennial, which was to be held at Grand Rapids, Mich. A committee was then appointed, consisting of Mrs. Walker, chairman; Mrs. David A. Campbell, of Kansas City, Mo., and myself. My own connection with the Federation was established through the Detroit center of the Wa-Wan Society, which joined the Federation at this time.

The motion as carried placed a considerable responsibility upon Grand Rapids—the weighty one of providing a symphony orchestra. Next to opera, with its zenith prices for stars, the modern symphony orchestra is one of the most expensive of luxuries—a taste not easy to indulge. But the American capacity to rise to emergencies is well known, and in electing to the presidency Mrs. Charles B. Kelsey, of Grand Rapids, the Federation found itself with a

chief officer fully equal to the occasion, as subsequent developments have so brilliantly shown.

Prizes were offered as follows: Class I, orchestral work, \$1,000; Class II, song, \$500; Class III, instrumental work (piano solo), \$500. It was thought that the prizes should be sufficiently large to attract national attention and be an inducement to



Mrs. Charles B. Kelsey (on the Left) on the Porch of Her Summer Home Near Grand Rapids

the foremost American composers. The judges chosen for Class I were H. E. Krehbiel, Walter Damrosch and Charles Martin Loeffler; for Class II, David Bispham, George Hamlin and Carl Busch, and for Class III, Heinrich Gebhard, William Sherwood and Glen Dillard Gunn. It was desired in each class to secure as nearly as possible a balance between the theoretical and the practical points of view in judgment, and also to have different sections of the country represented. With the planning of this work of the competition, the Memphis meeting broke up and all went to their homes filled with enthusiasm for the carrying out of the idea.

We can know what this competition meant historically, and in relation to American ideals, only when we realize that the prize fund was raised by thousands of persons scattered over the length and breadth of the United States. History must regard this competition as the first nationally widespread democratic recognition of a creative musical art in America. The American Music Society in 1905, it is true, pointed out the necessity of such democratic recogni-

tion, and prophetically began its organization upon that basis; but in 1907 it was still far too young and localized an organization to undertake that which was possible to the National Federation of Musical Clubs.

Since for the moment we are on this train of retrospective thought, if we would go further toward discovering the earliest practical democratic action in the recognition of an American musical art, it will be necessary to go back four years more, to the founding of the Wa-Wan Press in 1901. Even before this the idea was in the air; it had probably had a thousand expressions of one kind or another. A crystallization of some sort was no longer to be escaped. After the starting of the Wa-Wan Press half a dozen men or more told me that they had had for years the idea of doing such a thing.

From the Memphis Biennial I went to St. Louis, where, with the help of Ernest R. Kroeger and other friends of the movement, a center of the Wa-Wan Society was formed. At the same time, Arthur Shepherd effected the formation of a center in Salt Lake City. Both these men became musical

gave me invaluable help in planning out a Fall campaign for the extension of the Wa-Wan Society in New York State, and by the time the leaves were falling I was making my headquarters alternately in Rochester, Buffalo, Geneva, Syracuse and Auburn. In the three first named cities centers of the Wa-Wan Society were formed.

Organization is a strenuous pastime. Let him who contemplates it consider long and well before engaging in this phase of human endeavor. Once embarked, he must eat trouble as a fireman entering a burning house "eats smoke." He must even cultivate a relish for it. To be responsible to one's self is hard, but to be responsible to an organization of other selves, which one's self has launched, is another thing beginning with the same letter. For this reason the organizer should be a zealot, a prophet, a crusader. His eye should be ever upon the great end to be gained. The most complex and discouraging obstacles, difficulties, intrigues, should be to him nothing more than momentary annoying details, undergrowth to brush aside as he goes his determined way. It should be to him so absorbing and life-giving a joy to be approaching, however gradually, the goal of his dreams, that no accident or unbecoming circumstance can prevail against it. He who would lead must lose his self in his purpose. Taunts, insults, slurs, must pass through the eternal etheric purposefulness of his nature as storm winds pass through the yielding and elastic network of tree tops. He must not care where he lives, nor how, so long as he can serve the cause to which he has given loyalty and life.

The New York State campaign made headway, and the time came at last when a start in New York City must be contemplated. At the end of the year, accordingly, I went down there, and was hospitably sheltered by the "Prince" of the old Boston days, whose fortunes had brought him eastward since I had last seen him in Chicago.

(To be continued.)

Nordica's Fall Tour

Before Mme. Nordica enters upon her engagement at the Metropolitan Opera House next Fall she will undertake a short concert tour under R. E. Johnston's management. In October she will be in the Northwest, visiting Madison, Oshkosh and Fondulac, Wis.; Delaware, Ohio and Chicago. She will also make a short Southern trip, which includes Mobile, Atlanta and Macon. Mme. Nordica is now in England.

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BIRMINGHAM, ALA., June 1, 1909.
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"Georg Kruger showed in his Chopin rendering and in the Beethoven sonata that he does not belong to the ordinary set. He has artistic temperament, strength, and a firm rhythmic feeling."—Halpern in the New York Staatszeitung.
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SOLOIST ON DAMROSCH TOUR

Gustaf Holmquist, Chicago Basso, Won Favor in Many Cities

CHICAGO, June 9.—Gustaf Holmquist, the popular basso, who appeared in the following cities as soloist with the Walter Damrosch New York Symphony Orchestra: Baltimore, Washington, Norfolk, Jacksonville, Spartansburg, Charleston, Augusta, Birmingham, St. Louis, Louisville, Terre Haute, Urbana, Kokomo and Oberlin, met with great success throughout the tour. His rendition of the "Song to the Evening Star," from "Tannhäuser," was declared one of the best things heard in concert work for a long time. In a composition by Damrosch, Mr. Holmquist did some of his best singing, and each time this was given the composer and singer had to respond to many recalls. In St. Louis "Danny Dever," the Kipling poem, with a setting by Damrosch, was received very enthusiastically.

R. D.

Boston Calls Orange Organist

Ronald M. Grant, organist and choirmaster of Grace Church, Orange, N. J., has accented a call to Trinity Church, Boston, entering upon his new duties September 1. Mr. Grant has become well known as a successful trainer of boys' voices, and his choir in Orange is noted for its musical services. He was a pupil of Alexandre Guilmant in Paris and G. E. Stubbs, of St. Agnes's Chapel here.

Curfew on Apartment House Music

St. Louis, June 3.—A curfew law for the apartment house fiddle, piano, phonograph and accordion, and also the vocalist, singer,



GUSTAV HOLMQUIST

The Chicago Basso Who Was Soloist on the Recent New York Symphony Orchestra Tour

songstress or near-songbird, is being drafted by City Attorney Anderson. Under his bill the lid will be put on apartment house music at 10 P.M., which will become a misdemeanor from that hour till 7 A.M.

Similar laws are in force in London, Berlin, Paris and other European cities.

Long Life and Continued Success!

WAVERLY, N. Y., May 18, 1909.

To the Editor of MUSICAL AMERICA:

Enclosed find check for renewal of my subscription to your newsy and instructive paper. Long life and continued success to MUSICAL AMERICA!

HORACE H. KINNEY.

"FLOW GENTLY, SWEET AFTON"

It Was One of the First Pieces of Music Written in Chicago

CHICAGO, June 7.—H. S. Perkins, the veteran educator, last week remarked to the representative of MUSICAL AMERICA a curious experience concerning one of the first pieces of music ever published in Chicago.

"Do many of your readers know the name of the composer of 'Flow Gently, Sweet Afton,' recently sung by Clara Clemens in Brooklyn?" asked he. It was my pleasure to be acquainted with him—the Rev. J. E. Spilman, of Illinois.

"He, with Rev. Dr. Patterson, for many years pastor of the First Presbyterian Church of Chicago, and the Hon. Richard Yates, the famous 'War Governor' of Illinois, were the three first graduates of the Illinois College at Jacksonville, in 1835.

"In 1886 I conducted a musical convention at Carmi, Ill. The closing concert was given in the Presbyterian church, the Rev. Spilman being the pastor, then seventy years of age. The venerable first song composer of Illinois sat a few pews in front of the platform, and one of the soloists consented to sing his song. I made a few introductory remarks, stating that the composer was in the audience, and before the first stanza was finished Rev. Spilman, with handkerchief in hand, leaned forward to obscure from the audience the overflow of eyewater.

"During the last year at the college Spilman and Patterson began the compilation of a church music book, which they intended to be superior to that of the old 'Missouri Harmony' (buckwheat notes). They had the proposed book about half completed when they came in possession of a copy of Lowell Mason's 'Carmina Sacra.' This was so satisfactory to them, and so much better than the work they were capable of compiling, owing to their limited theoretical musical knowledge, that they consigned their manuscripts to the waste basket."

C. E. N.

Josef Hofmann an Auto Speeder.

MINEOLA, L. I., June 4.—Josef Hofmann, the pianist, who was arrested last Sunday for exceeding the automobile speed limit, was fined \$25 to-day by the Justice of the Peace. Mr. Hofmann said he had since shipped his machine to France, and was

soon to follow it. He takes great interest in motor cars, and has secured patents on several inventions with the manufacturers of automobiles.

Ellen Gorton Davis to Teach This Summer

Ellen Gorton Davis, a Godowsky pupil, has decided to give a Summer term of ten weeks of lessons, beginning July 1, in Studio 1205, Carnegie Hall, New York.

Miss Davis was a pupil of Armin W. Doerner, at the College of Music of Cincinnati, seven years, where she graduated and received a full diploma and gold medal. She then came to New York and studied with Rafael Joseffy, and later went to Germany and studied with Leopold Godowsky. Since her return to America she has been teaching in her studio in New York, and some of the best private schools in New York and vicinity, with excellent results. Her Summer class looks quite promising, as a number of pupils have already spoken for time.

Busoni Has Important Engagements

M. H. Hanson, the New York manager, announces that the available dates for Ferruccio Busoni, the pianist, are rapidly being taken, and that, though he would gladly extend the tour, the player's subsequent time will be taken by numerous engagements in Russia, where he is a great favorite. It is extremely improbable that the present tour will extend beyond Chicago, unless the original plans are changed. Busoni has been engaged for appearances with the Boston, the Thomas, the New York Philharmonic, the Philadelphia, the Cincinnati and the St. Paul Symphony Orchestras, and with the Thomas Orchestra for the Mendelssohn Choir Festival in Toronto.

Busoni's recent appearances in London were made before capacity houses, and he was encored many times. The audiences in each instance refused to leave until many additional numbers had been played, the Chopin A Flat Polonaise being especially demanded.

Opera in San Francisco

The International Grand Opera Company, numbering twenty-five principals, orchestra, chorus and ballet, under the direction of W. A. Edwards, left on Friday of last week to open a six weeks' season of grand opera in San Francisco.

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EVASTON HAS ITS FIRST FESTIVAL

Chicago Suburb Gives Greeting to Schumann-Heink, Margaret Keyes, David Bispham, Dan Beddoe and Other Soloists

CHICAGO, June 7.—Evanston, the chaste and classic suburb, which an Englishman described as "the bedroom of Chicago," has been holding the first music festival that has been celebrated hereabouts for many years.

The new gymnasium of the Northwestern University, the recent gift of ex-Mayor Patten, known to the world at large as "the king of wheat," has been dedicated with the gentler art of song, with a few alterations, before being passed over to the husky young Illini for its predestined athletic purpose. While the great new building was not designed with a view of encouraging acoustics, it was well arranged for seating an immense audience comfortably, and accommodating a large stage force as well.

The choral force of the Evanston Musical Club had one hundred and seventy-five members, which, together with the Ravenswood Musical Club, the Northwestern School of Music, and the Glencoe Choral Society, gave an aggregate of five hundred—all under the skilled and scholarly direction of Peter C. Lutkin, Dean of the Northwestern School of Music, who was worthy of much credit for the successful results.

The first honors of the opening performance Thursday evening fell to Arne Oldberg, who wrote the dedicatory overture for the occasion—a pleasing and original work based upon the Latin hymn of the University. The Theodore Thomas Orchestra, under the direction of Frederick Stock, gave a dignified and delightful reading of Beethoven's Fifth Symphony, this master task being followed by the appearance of Percival Allen, the English soprano, in an aria from "Der Freischütz."

After the intermission, Handel's "Dettingen" Te Deum, which has not been heard in many years, was revived with vigor, which reflected great credit upon the chorus in many details. The solo parts were well sustained by David Bispham, baritone; Daniel Beddoe, tenor; Miss Allen, soprano; Margaret Keyes, contralto, and Arthur Middleton, basso.

"Artists' Night" was the caption for Friday, and an immense audience thronged the spacious building in honor of Mme. Schumann-Heink and David Bispham, together with the Theodore Thomas Orchestra. The former was heard after a year abroad, and her fame has not been shaken in the least despite her almost continuous activity.

MME. ARRAL IN LONDON

Colonel Mapleson Delighted Over Success of San Franciscan Favorite.

LONDON, June 4.—The concerts given in Steinway Hall on the 24th of May and to-day by Mme. Blanche Arral were noteworthy, as the *Morning Post* says, as being successful both from a financial and artistic standpoint, in a season which has been filled to repletion with concerts, both afternoon and evening. The warmth of the welcome which greeted Mme. Arral at her debut in London must have been very gratifying to the singer, and was a source of gratification to Colonel Mapleson, under whose auspices the concerts were given. Mme. Arral had no intention of singing while abroad, as she had gone there for a rest and to visit her family at Liege, but Colonel Mapleson, who had heard of her startling successes at San Francisco, induced her to come to London, and now she will probably spend the season there. The directorate at Covent Garden wish her to appear in several "guest" engagements in the name part of *Mignon*, and if she remains in London will have no dearth of engagements.

Colonel Mapleson was so delighted with the success of the first concert and the

She was enthusiastically welcomed, and the great vocalist of the earlier years with the Grau operatic organization has grown to be the greater artist with the mellowing years which find this glorious voice warm, true and sympathetic in widely varying emotionalism in song. She had three selections to show her catholicity in art: "Never Shall Hymen," from Mozart's rarely heard "La Clemenza de Tito;" Saint-Saëns's "My Heart at Thy Dear Voice," and the brilliant brindisi from Donizetti's "Lucrezia Borgia." The first was the most interesting, as it won the greatest effect through the simplest devices—the art that conceals art—revealing the very essence of Mozartean music, so difficult to define, so rarely realized. Her beautiful work was aided by a clarinet obbligato of significant value. The better known aria from "Samson and Delilah" was given with the spontaneity of spirit she so well commands.

David Bispham is a good gray soldier in artistic song whose ministry is ever praiseworthy for its faithfulness in the higher levels of music. He sang the aria of Marschner, "Hans Heilig" (which has kept the composer's name alive upon occasional artistic programs), and "Wotan's Farewell," with the old-time feeling, his artistic musicianship serving him well in both selections. The orchestra gave a superb reading of the Schumann overture, "Liebesfrühling," the largo from Dvorák's "New World Symphony" (ever a joy), the magic fire scene, and Bruneau's Symphonic Poem, "The Sleeping Beauty."

Saturday afternoon was given over to "a young people's matinée," the choral features enlisting a thousand young voices with Irish, German, and Welsh folk songs and miscellaneous pieces, together with Benoit's Cantata, "Into the World." The soloists were Margaret Keyes, who sang a selection from "Carmen," and Dan Beddoe, the Cujus Animum, from "Stabat Mater." The orchestral novelty was Alfred Wathall's "Picturesque Suite," selections from Mendelssohn's "Mid-Summer Night's Dream," Glazounow's Ballet, "Russes d'Amour," and Elgar's stirring March, "Pomp and Circumstance." Saturday night closed this very successful festival with a praiseworthy performance of Mendelssohn's "Elijah." The soloists were: Miss Allen, Miss Keyes, Mr. Bispham, and Fred Yule.

warmth of her reception, that besides congratulating her personally he sent the following telegram to her from his office:

"Mes sincères félicitations; vous êtes une grande artiste comme Patti; j'ai cable New York, hommages."

There is a chance that Mme. Arral will not be heard in New York at all next season, as Guide, of La Monnaie, of Bruxelles, has made her an offer for the entire season at her home city, and she will probably accept.

Frank E. Morse's Pupils' Concert

BOSTON, June 7.—Pupils of Frank E. Morse, the successful teacher of singing, of Boston, will give a concert in Steinert Hall, Tuesday evening, June 15. The program will be made up of concerted numbers and solos.

Frederick Hastings, baritone, one of Mr. Morse's pupils, who toured the country so successfully during the early part of the season with Mme. Nordica, has returned from a tour with the Dresden Philharmonic Orchestra, and has been spending a few days at his former home in Boston. He left for New York to fill several engagements. Mr. Hastings sang with great success at the Atlanta Music Festival and at other festivals in the South. D. L. L.

ALFRED CALZIN TO TOUR COUNTRY NEXT SEASON

Pianist Formerly Associated with Hartmann Will Appear Extensively in Recitals

Alfred Calzin, the brilliant pianist who scored such great success with Arthur Hartmann during the past season, will have a better opportunity of displaying his gifts this coming season, when he will be under the management of J. E. Francke for a big tour of the United States and Canada.

Calzin has played with the leading orchestras of Europe, and his repertoire of concertos is extensive. His list comprises some of the most difficult and least frequently played concertos. For instance



ALFRED CALZIN

Tschaikowsky's comparatively unknown Concerto in G Major, Brahms's B Flat Major, Sinding's D Flat Major, and the brilliant and extremely effective concerto of Schytte. Mr. Calzin has also appeared in recital in all the great musical centers of Europe, everywhere meeting with consummate success. Two years ago, when he appeared in Vienna before a most critical and distinguished audience he was recalled no less than a score of times, and had to add five encores to a long program.

He has a prodigious technical equipment which, combined with a beautiful touch, command of dynamics, rhythmical precision, verve, artistic finish and conception and manner of delivery, makes his playing of most telling effect and brilliancy. In style, he is exceedingly earnest, sincere and unaffected. His critics say of him that he is first a musician, then a pianist, for while his technique is big and singularly clear, it is by reason of his readings that he attracts and holds the attention of his listeners. The young artist's tour gives promise of attracting much attention throughout the country.

Calzin will spend the Summer in Paris in preparation for his tour.

New Cantata for Women's Voices

H. B. Turpin, the teacher and accompanist of Cecil Fanning, says that he is tired of hearing cantatas about birds and flowers, and that in defence of himself has persuaded Mr. Fanning to write a libretto dealing with Herder's "King Oluff," and has, moreover, persuaded Harriet Ware to compose the music, so that in the future the choruses of women's clubs will have concerted work dealing with sterner things.

The new cantata will be dramatic in character, and will have solo parts for baritone and soprano. The work will be published by G. Schirmer and will be ready by the first of October. Mr. Turpin expects that this work will fill a long felt want in music for women's voices and will prove to be extremely popular.

"APHRODITE" BOOKED FOR THE MANHATTAN

Hammerstein Selects Mary Garden to Take Principal Rôle.—A Corner on Strauss

PARIS, June 5.—Oscar Hammerstein has just arrived here from London and Berlin, and probably will make a flying trip to Turin before returning to New York.

He announces that he will produce "Aphrodite" next season, with Mary Garden in the principal rôle.

Carmen Melio and Mme. Mazurin will alternate in "Elektra," the chief rôle being too arduous for one singer continuously.

Elise Kutschera will, if a suitable rôle is available, sing at the Manhattan, although no contract has been signed.

When in Berlin, Mr. Hammerstein bought the rights of all the Strauss operas, and also of those he will write in the future. The first three acts of the opera on which Strauss is now engaged is completed, and the whole work will be ready for representation next season.

"Feuersnot" is Strauss's second opera, and, like his first opera, "Guntram," has only been produced in Germany. Mr. Hammerstein will stage this next season, combining it on the same evening with "Salomé."

The former work was announced for production at the Opéra Comique this past Winter, but the director's promise was not executed.

"Feuersnot," or "Fire Famine," is an opera of mediæval times. A city is cursed by a magician, who exacts a certain penalty from a lady of the village as the price of lifting the curse.

The love scene in the opera is portrayed only in the music, which forms an interlude at that point, and the opera ends with all the lights and fires in the village burning again.

This interlude has often been played by symphony orchestras in America, but the rest of the music is not known in the New World.

While returning to his hotel in a cab to-day, Mr. Hammerstein was slightly injured when his conveyance collided with another.

THE FIDDLERS' CONVENTION

Interstate Organization Holds Meeting at Greensboro, N. C.

GREENSBORO, N. C., June 5.—The Interstate Fiddlers' Convention began last night with fiddlers here from Tennessee, Virginia, and North and South Carolina. More than 2,000 heard the first concert and greeted each number with applause.

This afternoon Senator Robert L. Taylor, of Tennessee (Fiddling Bob), gave his lecture on "The Fiddle and the Bow." He asked his hearers to take life easy and look on the bright side of things. Tonight he gives another lecture on "Castles in the Air."

Following the address there were contests and prizes awarded. Among the competing fiddlers were: Dr. B. F. Frye, of Abingdon, Va.; J. P. A. Davidson, the champion one-armed fiddler of South Carolina, and Dr. D. H. Hill, of Germantown, N. C. Several champion banjo players also are here.

Aloys Kremer Plays on Steamship

Aloys Kremer, the brilliant young American pianist, scored a great success in a concert recently given on the steamship *Blücher*, en route to Europe. He played the Fantasia, op. 49, and Nocturne, op. 37, by Chopin; Twelfth Rhapsody, by Liszt, and Symbolistic Study, by Arthur Farwell, the well-known American composer.

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KING CLARK PUPILS IN PARIS RECITAL

Admirable Exhibition of an American's Progress in a European Musical Center

PARIS, May 28.—A most remarkable example of the successful American abroad is Frank King Clark, whose pupils' recital last Saturday evening inspired sufficient interest to fill Salle Gaveau, the largest hall in Paris, from orchestra to gallery. This is the first public manifestation Mr. Clark has given of the position he has attained as a teacher of singing in Paris. And there are indeed few musical events in the course of a season which meet with more actual and gratifying success.

From first to last the concert was admirably conducted, and the musical value of the work done by the young singers who took part was astonishing. Among those heard by the writer, which included the greater part, there was not one unpleasing voice; there was not one performance which was not, in at least certain respects, superior. This alone is extraordinary in any program of the length of that prepared by Mr. Clark for his pupils.

The program itself was a program for musicians, containing only serious songs and arias, yet there were no moments of the ennuï or monotony that one expects to endure at a concert of amateurs. In each voice there was something individual. There were no two of like quality.

Among the audience were many people of interest to the public, artists and directors from two or three of the most important operas of Europe and America.

The work of John Braun, of Philadelphia, and of Francis Rogers, who needs no introduction, two artists coaching at present with Mr. Clark, was especially appreciated for finish and grace.

Miss Sautier is a Swiss girl just out of her teens, with a beautiful mezzo-contralto voice, of which Mr. Clark expects much. She is surely destined to be heard from one day in the great world of music.

Another delightfully talented young person is Helen Stanley, recently soloist at St.

Bartholomew's Church, New York. Her voice is a pure lyric soprano of captivating quality.

Miss Lewis did some interesting things, with just the right dramatic nuances in her singing of the scene from "Götterdämmerung." Viola Gramm's "Il Re Pastore" was particularly interesting, with violin obbligato, executed by Elsie Playfair, the young American who plays with the first violins in Colonne orchestra. Basil Mills-paugh has the gift of an excellent low baritone voice with a bass quality. He has recently accepted an advantageous offer which will enable him to be heard in opera in America next year.

Mr. MacBarney, one of the studio assistants, sang most beautifully the air from Verdi's "Masked Ball." Georg Vollerthun, a young German musician of the first order, who accompanied certain of the operatic numbers, is the present collaborator of Mr. Clark, who possesses a genius for securing able assistants in his work. Vollerthun was for many years coach for Lili Lehman, and for Gerster, of Berlin. He prepares pupils for opera and all public work. The other accompanists were Mlle. Charlotte Baret, sister of Jeanne Baret, teacher of Germaine Arnaud, and Georges Musikan, a young Russian pianist.

Mrs. Clark is also one of her husband's assistants in the studio where frequent recitals are given for pupils and friends.

A frequent caller at the Clark studios during the past week was Andreas Dippel, of the Metropolitan, who is in Paris on his annual hunt for good voices. He has been frankly interested in the work of Mr. Clark's pupils.

Last Saturday's program follows:

Psalm XXIII (Schubert), Chœur (Femmes), Les Elèves de l'Ecole, sous la direction de Herr Kappelmeister, George Vollerthun; A l'Orgue, M. Frank M. Church; Ah se tu Dormi (Vaccini), Mary Adèle Case; Wolan (Schubert), Clyde Linscott; Air de Orfeo (Gluck), Helen Altmendinger; Air de Un Ballo in Maschera (Verdi), Thomas N. MacBarney; Air de Hamlet (A. Thomas), Myrtle McAttee; Air de la Boème (Puccini), Jean Cornet; Air de Rienzi (Wagner), Emma Sautier; Il Re Pastore (Mozart), Viola Gramm, with Violin Obligato by Elsie Playfair; Adelaide (Beethoven), John Braun; Air de Samson et Dalila (Saint-Saëns), Jean Pyne; Air de Zauberflöte (Mozart), Helen Stanley; Air d'Hérodiade (Massenet), Francis Rogers; Scène de Götterdämmerung (Wagner), Ruth Lewis; Scène de Parsifal (Wagner), Basil Mills-paugh; Preislied et Quintette "Die Meistersinger" (Wagner)—George Rogers (Waltner), P. Von Ravenstyn (David), Thomas N. MacBarney (Hans Sachs), Viola Gramm (Eva), Emma Sautier (Magdelene).

LOUISE LLEWELLYN.

S. ARCHER GIBSON TO WED FORMER ACTRESS

Prominent Organist Engaged to Mrs. Juntgen, Cause of His Late Resignation

S. Archer Gibson, organist and former choir-master of the Brick Presbyterian Church, who resigned his position three days before last Easter on account of his friendship with Mrs. Mary Peyton-Juntgen, a former member of the choir, will marry her early this Fall. Such is the news received from Oklahoma City, the home of Mrs. Juntgen, where both are now.

Gibson admitted that their wedding would take place early in the Fall—or at least, he "hoped so."

Mrs. Juntgen is the daughter of Charles F. Peyton, of Oklahoma City. She obtained a divorce two years ago. Gibson first met her when she was a chorus girl in the original Floradora company. Gibson later discharged four members of the Brick Church choir, and engaged Mrs. Juntgen. This was the first cause of disagreement between choir-master and music committee. The quarrel became so bitter that she was forced out of the choir. She took a small part in the first "Merry Widow" company.

Shortly after this Gibson's wife left him, and he took up his residence with the Rev. Robert Davis, assistant pastor of the church, but the latter learning of the affair with Mrs. Juntgen, changed his lodging.

At the time of his resignation Gibson freely admitted he was in love with the former chorus girl, and said it was her inspiration that made his music what it was. "In each other," he said, "we had found that which lovers in art and music find essential to the development of their greatest talent."

Saturday afternoon Gibson and Mrs. Juntgen gave a recital in one of the churches of Oklahoma City. It was an invitation affair, and was kept so quiet it was rumored that the two had been married.

Gibson is the private organist for Charles M. Schwab and Henry C. Frick. He is now at Manchester by the Sea, the Summer residence of Mr. Frick, where he will be engaged all Summer.

Gibson says he made no contest of his wife's suit for divorce and will allow her the custody of their one child. Mrs. Juntgen also has a child, ten years old.

Agnes Noll in Song Recital

Agnes Noll, a pupil of the New York Conservatory of Music, on West Forty-second street, delighted a large audience at College Hall, on East Fifty-eighth street, in a song recital on Wednesday evening of last week.

Miss Noll was ably accompanied on the piano by Corinne Wolderstein, whose playing added much to the effectiveness of the numbers.

The program included selections from Giordani, Bach, Handel, Goring Thomas, Massenet, Brahms, Schubert, Nieh, Beach, Owst, Cowen and Salter.

Gifted Pianist Plays in Toronto

TORONTO, June 4.—Dr. Torrington's gifted pupil, Alma Clark, recently gave the last of her series of piano recitals in the Toronto College of Music Hall. Miss

Clark's numbers were the Beethoven Sonata op. 31, No. 2, the Chopin Fantasia Impromptu, Etude op. 10, No. 12, and Polonaise op. 53; Moszkowski's "En Automne," Mendelssohn's "Spinning Song," the Liszt Lieberstraum, No. 3, and Rhapsodie No. 6.

Walter H. Coles, the organist and choir-master of St. Paul's Methodist Church, on Avenue road, has tendered his resignation to the officials of the church, owing to increasing business demands.

On Thursday, June 3, the closing concert of the Conservatory of Music took place, on which occasion a large audience assembled to greet Mr. Welsman's excellent orchestra and the senior graduates, who performed piano and violin concertos and vocal and elocutionary selections of merit.

H. H. W.

SING "ELIJAH" IN PLYMOUTH

Charles B. Stevens, of Boston, Directs a Noteworthy Performance

PLYMOUTH, Mass., June 7.—The Plymouth Choral Society, Charles B. Stevens, of Boston, conductor, gave a noteworthy performance of "Elijah" before an audience which entirely filled the auditorium in Plymouth one evening last week. Mr. Stevens and the chorus were accorded an ovation and the soloists received enthusiastic applause. Mrs. Brackett sang the soprano solo part, and the other soloists included Mrs. Rose Blair Delano, alto, and Dr. Thompson, bass. The chorus gave a splendid performance of the difficult oratorio and their artistic work, together with the very evident hearty support of residents of Plymouth, would seem to insure the future success of this organization, which was started two or three years ago.

Great credit is due Mr. Stevens for his admirable training of the chorus and his excellent work as conductor. He is one of the well-known teachers of singing in Boston, and has had many years' experience as conductor of orchestras, oratorios and choral societies.

D. L. L.

Columbus Festival to Close Season

COLUMBUS, June 7.—The only remaining musical events for the present season are the festival concerts on June 24, 25 and 26, and the recital by Clarence Adler, a brilliant young pianist from Cincinnati, on June 10.

Plans are already being made for the next season of the Women's Musical Club, and it has been decided to have six members' concerts alternating with six artists' recitals. So far, five of the latter have been arranged, and the music lovers of Columbus will have the pleasure of hearing Herbert Witherspoon, Janet Spencer, Dr. Wüllner, and C. V. Bos, the Flanzaley Quartet, and Selden Pratt, pianist, and the Pittsburg Orchestra.

Columbus musicians are planning to attend the State Music Teachers' Association convention in Toledo, on June 29, 30, and July 1.

Emily Benham and May Ferne Carlton, two of the most advanced of Francis Mooney's piano pupils, gave a brilliant recital on last Thursday evening, at the Wilkin-Redman Hall.

H. B. S.

Elma Barker, soprano, and Helen McArthur, pianist, presented a classical program at the Milwaukee-Downer College, Milwaukee, on May 29. Miss McArthur is instructor in the conservatory, and has the distinction of being the winner of the Lieblich medal.

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ECHOES OF MUSIC ABROAD

Vienna Hopes to Get Gustav Mahler Again—Godowsky's Objections to Applause in the Concert-Room—An Australian's Crescent-Shaped Keyboard for Pianos Excites Berlin Musicians—Prague Celebrates a Smetana Anniversary—How Mary Garden and Lina Cavalieri Play "Alphonse" and "Gaston"—A Trilby of the Piano Puzzles the Austrians—Chicagoan Makes His London Début

NOW that Berlin is assured of her Richard Wagner Theater, Vienna follows suit with the announcement of a similar project. Wealthy residents of the Austrian capital already have subscribed the necessary funds for the building, and the city has agreed to provide the site.

Gustav Mahler is the celebrity the promoters have in mind in reference to the post of director, realizing, doubtless, what an impetus the interest in opera in their city would derive from the aggressive activities of such exacting artists as Mahler and his successor at the Court Opera, Felix Weingartner, at institutions that in many respects will be rivals. But the Viennese are not reckoning with the strong probability that after two years as conductor of the reorganized and rejuvenated Philharmonic Orchestra, while continuing his connection with the Metropolitan, this same Mr. Mahler will feel himself too closely identified with our music life to be willing to turn his back on New York.

* * *

LEOPOLD GODOWSKY, the pianist, has radical views on the subject of applause at concerts. He believes that good music should be received in silence, that loud hand-clappings completely spoil the effect of a piece of serious import.

This attitude is not peculiar to Mr. Godowsky. Many other musical people of acute sensibilities—and the more musical you are the more susceptible, of course—inwardly rebel against the primitive boisterousness that breaks in rudely upon the thoughtful listener and utterly destroys the mood created by the message of a master mind transmitted through a reverent interpreter. But most of us know human nature too well to expect such an ideal condition in the concert room as would be effected by debarring applause. However loftily we may chatter about the intellectuality of So-and-So's playing we cannot get away from the fact that music appeals primarily to the emotions. Harold Bauer, whom critics love to call "the intellectual pianist," once asked: "What is all this nonsense they talk about my being an intellectual player? If I don't touch people's emotions I must consider myself a sorry failure."

Emotions, then, being the avenue of communication between interpreter and audience, the average listener thinks it is necessary to vent his feelings in energetic and noisy hand gymnastics. Godowsky's suggestion that people should silently rise from their seats to show their appreciation or remain seated if not pleased with the performer would find response only among the elect few.

A quaint story concerning this pianist's little daughter is now going the rounds. Asked by her father one day why she was packing up her toys so carefully, she replied, "I am going to save them for my children."

"But suppose you should never have any children?" said her father.

"Oh, then, I shall give them to my grandchildren."

* * *

PIANISTS in Berlin are enthusiastic over the invention of a crescent-shaped keyboard. An Australian named Clutsam is responsible for this new device, which he exhibited to an invited public of concert players at the Hotel Bristol one day last month. By reason of its shape the keyboard is so arranged, according to the *Allgemeine Musik-Zeitung*, that all of the keys are equidistant from the performer, and thus the thousand and one twists and turns of hand and elbow required by the straight

keyboard are eliminated and a great deal of valuable time is saved.

Competent judges regard it as an invention of the utmost significance. One great advantage it offers in simplifying technical

trials, the "Tu lo sai" by Torelli and "Che fiero costume" by Legrenzi, for his entrée. Afterwards he sang Schubert and Brahms. He is described as "a singer of the robust school," and the same critic adds that, barring a tendency to over-emphasize the dramatic spirit of a composition, his singing was decidedly interesting because of the musical intelligence underlying it.

Mr. d'Arnalle made his début as co-recitalist with Erna Schulz, a German violinist, advertised as the "favorite pupil of Joachim." This was bound to come! Now that the Nestor of violinists has been dead a reasonable length of time we may as well resign ourselves to hearing as many "favorite pupils" bearing his trademark as were bequeathed to the piano world by Franz Liszt.

* * *

METANA has been on everybody's lips lately in Bohemia. It is twenty-five years since the composer of "The Bartered

"The Kiss," "The Two Widows," "The Secret"—there are the four serious works—"The Brandenburgers in Bohemia" (his first opera), "Dalibor," "Libuse" and "The Devil's Wall" (his last finished opera).

Karel Burián, known to us as Carl Burian, and in Prague as "the greatest Czech tenor," was the star of "Dalibor"; the *Musical Standard's* Prague correspondent is also responsible for the extraordinary statement that he sang "the title rôle in 'The Kiss.'" His brother, Emil Burián, who is a baritone, also appeared in this work. In "The Bartered Bride" Adamo Didur, as *Kecal*, represented the Metropolitan.

One of the first features of the celebration was a concert given at the New Municipal Theater, the program of which was composed of the cycle "My Home"—eight symphonic poems—and airs from the Smetana operas sung by Ottakar Marák, the tenor, who made his début at Covent Garden last year and since then has been singing at the Komische Oper, Berlin. The orchestra was conducted by Oskar Nedbal, formerly the celebrated Bohemian Quartet's viola player, now high in favor as a conductor in Vienna. The "My Home" cycle was also played at the Czech Philharmonic Society's concert. In provincial cities and towns, too, commemorative concerts and lectures have been given. Within five years the rights of production of Smetana's lyric works will expire, and the less difficult of them will then be incorporated in the répertoires of several other Prague theaters besides the National and Royal Opera.

On the day before the anniversary a number of prominent citizens of Prague met in the City Hall and decided to erect a monument in honor of the composer in the center of the town.

* * *

ENORMOUS deficits have not been peculiar to the Metropolitan, La Scala and the Paris Opéra this Spring. The wail of a disastrous season gathers agony as it sweeps from one Italian city to another.

First in line after La Scala, with its \$50,000 deficit, Rome's Costanzi reports a loss of \$30,000 and the San Carlo in Naples follows with \$24,000, which is the burden also of the Palermo Grand Theater's lament. The Teatro Fenice, in Venice, the Reggio in Turin, the Carlo-Felice in Genoa, and the Reggio in Parma have nothing better to say. Spain has a similar story. In many places there the season came to a premature termination precipitated by the public's apathy.

* * *

IF the story of Mary Garden's disastrous experience with hair dye luridly described in Sunday's cables contains not less than the usual percentage of Press Agent's Pastime, the chief ingredient of most prima donna literature supplied to the daily press, it is highly probable that the Scotch-American exponent of modern French opera will essay the name part of Henri Février's "Monna Vanna" at the Paris Opéra, with her Manhattan colleague Hector Dufranne as the unfortunate heroine's jealous lord.

When the work was given there as a novelty during the Winter it was practically a failure, largely owing to the ill-assorted cast; but the subsequent production in Brussels proved that it possesses the elements of a popular success when conditions are favorable. The Paris directors hope that by giving Lucienne Bréval's rôle to Miss Garden this lyric version of the long popular Maeterlinck drama may enjoy a new lease of life.

Here is a curious instance of the turn-about-is-fair-play of the opera world. At the Paris Opéra Lina Cavalieri has been singing *Thaïs*, which is Miss Garden's personal property at the Manhattan, to the largest houses of the season; and at the same institution Miss Garden is to appear as *Monna Vanna*, a rôle that is to be reserved exclusively for Mme. Cavalieri at the Manhattan, in accordance with a promise Mr. Hammerstein made her last Winter when Miss Garden objected, and reasonably enough, to his proposed transference of *Thaïs* to the Italian singer.

* * *

YOUNG German composers with aspirations to Straussian glory are happy just now over the opportunity that has been offered them to justify their ambition. The "Harmonie" publishing firm has instituted an opera-composing competition, with four

(Continued on page 27.)



MME. SALTZMANN-STEVENSON AS "BRUNNHILDE" IN "DIE WALKÜRE"

The only Wagner opera that figures in this season's program at Covent Garden is "Die Walküre," two performances of which have been given. It is said that the work was produced on these occasions specially for Mme. Saltzmann-Stevens, who met with so much success in it last January. Mme. Saltzmann-Stevens is an American, and is said to have started her career as a contralto. For five years she studied in Paris under Jean de Reszke, and her performance in "Die Walküre" last January marked her first appearance on any stage. She has studied *Sieglinde* as well as *Brünnhilde*, but has not sung the former part in public.

problems is the possibility for the player to concentrate his attention more exclusively upon the interpretation of the works he takes in hand. That pianists accustomed to the old keyboard can readily adapt themselves to the new was demonstrated by the ease with which Rudolph Ganz played numbers from his concert repertoire on a Steinweg grand especially equipped with a Clutsam keyboard.

* * *

SINGING in London for the first time the other day, Vernon d'Arnalle, the Chicago tenor who has been living in Berlin latterly, chose airs by two seventeenth cen-

Bride" died and the Czechs have been celebrating the anniversary with patriotic fervor. The columns of the daily press have contained noteworthy additions to his biography, while music journals published special issues. Everything pertaining to Smetana, to his correspondence, private life and works has been subjected to general examination.

In Prague, the central point of the celebration, the Czech National and Royal Opera has given a cycle of his eight operas, most of them with new settings, under the direction of Karel Kovarovic. Besides the four comic operas—"The Bartered Bride,"

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CHURCH AUTHORITIES DISMISS W. H. HALL

Ignore Protest of Brother Organists
to Retain Him at St. John
the Divine's

The Trustees of the Cathedral of St. John the Divine have served formal notice on Walter Henry Hall that his services as organist and choirmaster will not be required after September 1. This action is taken despite protests by nearly all the prominent organists in the city.

Members of the board say their sole reason is that because of his activities at St. James's Church Mr. Hall was unable to give as much time to their choir as they wished. They admit that no opportunity has been afforded Mr. Hall to make a choice between them, giving either his undivided attention.

"The whole matter is one of personal antagonism," said Mr. Hall. "They haven't a single thing against me. When I asked for reasons they have been refused, and justice has been entirely thrown to the winds. I am not sorry to leave, except for the fact that three years of very hard work, which is only just beginning to bring results, will go for naught."

"The beginning of the trouble was really three years ago. I then was talking with Mr. Voorhis, the preceptor. I said the constitution of St. John's gave altogether too much power to his office. I said that the musical director was really obliged to toady to him, rather than to serve the best interests of the church. Within three

weeks he asked for my resignation. He said that he did not think I would be amenable to the preceptor. I laughed in his face, and since then he has had a deep hatred for me."

The church authorities who dismissed Mr. Hall laugh at his statements. In many instances the causes given for his departure are contradictory as set forth by various members.

May Fay Sherwood's Plans for Next Season

Boston, June 7.—May Fay Sherwood, the Boston soprano, will spend the Summer in preparation for extensive concert work next season, having already booked a number of important engagements. Miss Sherwood is considering an offer to tour the South if it can be arranged without interfering with other engagements in the North. She will have in her repertoire some French and English songs never sung in this country before.

Cecil James in Richmond, Va.

Cecil James, tenor, was soloist at the recent Richmond, Va., festival, and won tremendous applause on each appearance. The critics of the various papers were enthusiastic over his singing, and commented at length upon the quality of his voice, his musicianly interpretations and dramatic power. He was especially successful on "Grand Opera Night," on which occasion he sang arias from "Manon" and "Pagliacci."

The pupils of Ida M. Goodinson, of Meriden, Conn., were heard in recital last week, assisted by Mrs. Rosabelle Frushour-Lines, pianist, of New Haven, and Maud Ashforth, soprano, of Meriden. The particular feature of interest was the playing of Mrs. Lines, whose reputation as a pianist is well established.

PITTSBURG FESTIVAL ORCHESTRA RETURNS

Organization Begins—Local Summer
Concerts—Choir Changes and
Graduation Recitals

PITTSBURG, June 8.—The Pittsburgh Festival Orchestra opened its Pittsburgh Summer season, last night, at Sewickley, a fashionable suburb of Pittsburgh. Next Saturday night the orchestra begins its eleven weeks' engagement at the Schenley.

At last night's concert Howard J. White was the soloist, singing "Honor and Arms," from "Samson," by Handel, and "O Thou Sublime, Sweet Evening Star," by Wagner. The orchestra played the overture "Mignon," by Thomas; "To Spring," Grieg; "Wine, Women, Song," Strauss; Liszt's Second Hungarian Rhapsody, and other numbers. The orchestra has just returned from an extensive Southern tour, bringing back most favorable newspaper comments. Other soloists who will take part during the week are: Franz Kohler, violinist; Joseph Schneckner, harpist, and Mrs. Charles Farrow Kimball, soprano.

In addition to the numerous choir changes made among the leading church choirs of Pittsburgh, as stated in the last issue of MUSICAL AMERICA, the following additional are announced: Eleanor Davis, soprano, is the new soloist at the Fourth Avenue Presbyterian Church; Mrs. Clement Horne, soprano, at South Avenue Presbyterian Church, Wilkinsburg; Katherine Roth, contralto, Second Presbyterian Church, Wilkinsburg; Winnie Slattery, contralto, St. Peter's Protestant Episcopal Church; George Paul Moore, bass, East Liberty Presbyterian Church. All are pupils of James Stephen Martin.

Mr. Martin gave the third recital of the present season, last night, at the Rittenhouse. Among those who took part were Mrs. Charles E. Bruckman, Avalon; Jane Lang, Mrs. William Forstrom, Steubenville, O.; George Imbrie, Wellsburg, O.; Mrs. Clement Horne, Addie Schulz, Elizabeth Morse, and Katherine Roth. Vera Barstow, violinist, played the obligato to the Bach-Gounod "Ave Maria" and the Lullaby from "Jocelyn," by Goddard. Beulah Martin, who is home from a year's study with Joseffy in New York, was also heard at the piano. The quartet which gave the "Nonsense Songs" from "Alice in Wonderland," by Liza Lehman, repeated it by request. The quartet is composed of Miss Eleanor Davis, Mrs. H. Talbot Peterson, Paul K. Harper, and Silas J. Titus.

Silas G. Pratt, President of the Pratt Institute of Music and Art, and Mrs. Pratt, will give their annual reception to the alumni to-morrow night, at their new residence, No. 1545 Shady avenue. Those who will receive diplomas are: Virginia

Hall, Wheeling; Eleanor Spindler, Wilkinsburg. Gertrude Walround will receive the C. C. Mellor medal of honor.

George C. Weitzel has opened a studio in the Nixon Building. Mr. Weitzel recently returned from Europe where he studied for three years with Lemperti, Moratti, Guarino, and Pieraccini.

E. C. S.

John Bland Sings Elgar Work

John Bland, tenor, sang the tenor solos in Elgar's "Light of Life," in Flemington, N. J., on June 3, with the Flemington Choral Society. On May 27 he sang a return engagement in Easton, Pa., appearing in the Messe Solenne of Rossini, which had its complete performance by the Easton Choral Society.

Mr. Bland has been re-engaged as soloist at Calvary Episcopal Church for the coming year, which will make the third year he has spent at that church.

ARTHUR SHEPHERD'S \$500 Prize Song

"The Lost Child"

which has just won the prize in the National Federation of Musical Clubs' Competition for American Composers (Judges: David Bispham, Geo. Hamlin and Carl Busch), is

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The SONATA for pianoforte, by Arthur Shepherd, which won the prize of \$500 in another class in the same competition, will be issued in the fall. Advance orders will be received.

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**Kate S. Chittenden's Graduating
Students Reflect Much Credit
on the Teacher**

The graduating class of the American Institute of Applied Music, on West Fifty-ninth street, faced a large audience on the evening of May 28.

Through its long cognizance it is almost in the nature of a platitude to discuss Kate S. Chittenden's instruction, famed within and without her institution for surpassing merit, and especially for her astonishing facility in bringing out the latent qualities of a pupil. With such a teacher there was nothing to be expected, and, in fact, nothing to be found in the playing of the embryo artists that, while in each case expressing the individuality of the player, but what was indelibly stamped with Miss Chittenden's mark of thoroughness and artistry.

From the beginning to the end of the entertainment there was not a dry moment or one that was lacking interest by in-artistic or "dry" playing.

The program was as follows:

Sonata No. 14 (Haydn), Annabelle Wood; Andantino (Bach), Polonaise (Moszkowski), Lila Marie Hall; Sonata Opus 13 (Beethoven), Jessie Taylor; Traumeri (Richard Strauss), Nocturne (Grieg), Effie Bethel; Ballade Opus 10 (Brahms), Barcarolle (Rubinstein), Islay Macdonald; Capriccio (Brahms), Bolero (Chopin), Hazel Ross; Arabesque (Debussy), Rondo Capriccio (Mendelssohn), Ethel Peckham; Rhapsodie (Brahms), Annabelle Wood.

The pupils graduating are:

Graduation Certificates in Pianoforte Playing—Effie Bethel, Lila Marie Hall, Islay Macdonald, Hazel M. Ross, Jessie Taylor, Annabelle Wood.

Graduation Certificates in the Theory Department—Mrs. Arthur A. Herbert, Islay Macdonald, Ethel Peckham, Reta V. Ross, Annabelle Wood.

Diplomas of Graduation in Piano and Theory—Effie Bethel, Lila Marie Hall, Islay Macdonald, Ethel Peckham, Hazel M. Ross, Jessie Taylor, Annabelle Wood.

Synthetic Teachers' Certificate—Florence Viola Osborn, Annie C. Parsons, Loulie Potter, Hilda Charlotte Riedel, Lily Belle Roberts, Ethel C. Speir, Abby String.

Certificates for Public School Music—Mabel Dana Adams, Georgina Eleanor Munro, Frances Raymond, Alice Carey Riley, Elizabeth J. Safford.

Grade Credentials—Edythe Adams, Edith Alexander, Wheeler Becket, Bertha Brundage (three grades), Ruth Carlson (two grades), Barbara Clark, Helen Louise Clark (two grades), Edna Meade Collyer, Asa Davis, Annette Davis, Elise Dardek, Elise H. Foerster, Mary Forbes (two grades), Marion S. Faulkner, Janet Fouts, Kenneth Holt, Julia Hepner, Belle Hepner, Mabel Jaques, Fanny Krumenauer, Fannie Lindenstein, Kitty Lippner (two grades), Annette Markoe, Douglas W. Morgan, Ruth Victoria Florence Morgan, Beryl Morse, Mary E. Pinkham (two grades), Alice Carey Riley (three grades), Clarence Simoni, Annie Smith, Margaret Armstrong Smith (three grades), Dorothy Stevens, Kate Willis, Mary Woolley.

Competitive Scholarships in the Piano Department—Florence E. Aldrich, Marguerite Burgoyne, Elise Dardek, Lila Marie Hall, Kitty Lippner, Florence Viola Osborn, Clarence Simoni, Ethel C. Speir, Abby String, Catherine D. Wright.

More Duncan-Damrosch Concerts at the Metropolitan

R. E. Johnston announces two Duncan-Damrosch concerts that proved so popular last Winter, at the Metropolitan Opera House in November, one Tuesday evening, November 9, and the other Tuesday afternoon, November 16. Miss Duncan will pre-

GROUPS AT THE GRAND RAPIDS CONVENTION



Some of the newly elected officers of the National Federation of Musical Clubs, on the steps of Mrs. C. B. Kelsey's residence, Grand Rapids. Above, reading from the left: Mrs. George I. Frankel, recording secretary; Mrs. Claude L. Steele, auditor; Mrs. Charles B. Kelsey, president; Mrs. Emerson Brush, American music committee. In front: Mrs. David A. Campbell, first vice-president; Mrs. Jason Walker, chairman American music committee, and Anne Kelsey.



The new American music committee of the National Federation of Musical Clubs, in charge of the next American prize competition: Mrs. Emerson Brush (left), Mrs. David A. Campbell and Mrs. Jason Walker, chairman.

sent, by dance and pantomime, her famous interpretations of classic music, all of which will be rendered by the New York Symphony Orchestra, Walter Damrosch con-

ducting. Mr. Johnston is booking an extensive Duncan-Damrosch tour for next season, which will take in the principal cities east of the Missouri River.

SCHOOL ORCHESTRA PLAYS

De Witt Clinton Musicians Present Creditable Program

The De Witt Clinton High School Orchestra, of New York, Joseph P. Donnelly, director, and Charles Mortimer Robbins, concertmaster, appeared in concert at the Berkeley Theater on Saturday evening, May 22. The assisting soloists were Master William Foerster, soprano; Abraham Menin, violinist, and Morton Lang, pianist.

The orchestra presented a program interesting in its entirety, though special mention must be made of the "Orpheus" Overture of Offenbach, the two Herbert numbers, the Suppé Overture, the Andante Cantabile of Tchaikowsky, and the march by Kretschmar. The forty players acquitted themselves with credit, and did some good work.

The various solos were excellently performed, and won for the young artists much applause from the large audience present.

Marie Rappold Sails For Europe.

Marie Rappold sailed for Europe this week. She will sing in Paris and at La Scala. Next Spring she will return to sing in concert, and may be heard in special performances at the Metropolitan.

HINRICHS OPERA CO. ABLY PRESENTS 'AIDA'

**Verdi Masterpiece the Crucial Test
—Paolo Brendella Creates
Stir as Micaela**

"Aida," the *bête noir* of all popular-priced opera companies, proved that Gustav Hinrichs and his company playing at the Metropolitan Theater, are all of the real artistic caliber. Operas may come and operas may go, but when some ambitious aggregation wants to take the test by fire it "attempts" "Aida." In justice to the singers who on Monday evening essayed Verdi's masterpiece, it may candidly be said that they can hear his name mentioned without blushing, and look at his photo without a criminal seance of artistic homicide.

Elizabeth Celli took the title rôle and offered a vocal wealth that could account in part for the usually incomprehensible preference for the unheroic hero, who to a sophisticated and unromantic audience seems strangely idiotic and color-blind in handing the "mitten" to a real, live princess of legitimate local color.

Katherine Fleming was that latter much abused character, and though the rôle is a heavy one and trying, her dramatic excellence and the sweetness of her vocal appeals won her greater favor with the audience than with the unworthy *Rhadames*.

Dominici Ferrari played the Egyptian warrior with a manliness and golden quality of voice that more than atoned for his apostasy and *mesalliance* with the indecisive *Aida*.

That splendid singer Paolo Gallazzi substantiated the pride of the Bronx opera-goers by singing *Amonasro* in magnificent manner, and his great solo in the second act literally put the audience at his feet.

Waterous's ample proportions admirably fitted the traditions of a Titanic *Ramfis*, and the way in which he thundered out his bass depths would have satisfied any one as to the power of the voice of the church votaries in that age.

Marie Hayes, Natale Cervi, and Alfredo Sappio filled other parts satisfactorily.

In the orchestra pit Mr. Hinrichs imparted an impression of Toscanini, so vigorous and yet delicately shaded were his baton commands.

The chorus and staging were efficient, and the spirit of interest, both on and before the stage, which has made this opera season so successful, was joyously rampant. As Satan is reputed to have his sorrow, so after this week will those of the Bronx inhabitants begin, as Mr. Hinrichs will take his company to Atlantic City.

The production of "Carmen," the previous week, was the means of discovering a new and charming *Micaela* in the person of Paola Brendella, whom it might be whispered is not so foreign as is her name. Miss Brendella has undoubtedly good looks, and it must have caused a pang, or several pangs, of regret to *Don José* (Ferrari), even though it was make believe, to follow his ill-fated passion for *Carmen* (Mme. Arnaud). As charming in voice as in manner and appearance, Miss (or, I beg your pardon, Signorina) fastened all eyes and ears when she poured forth the beautiful melodies of the simple, rural maid. Indeed, it can be said that, although the rest of the company was adequate, many were the regrets in the audience that Bizet had not written more arias for *Micaela*, and there were even desperate hopes that interpellations might be made for her rendition.

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Florence Hinkle, the noted soprano, has just been booked as soloist for the famous Guido Chorus of Buffalo, for their first concert, December 9, 1909.

Gilbert and Sullivan's "H. M. S. Pinafore" was given by the Cantata Society, of Brooklyn, N. Y., at Germania Hall, in that city, on Wednesday evening, June 2.

A chorus of thirty voices under the direction of Mrs. J. S. Jeffers gave a concert in the Mellier Place Presbyterian Church, Kansas City, Mo., on Tuesday evening, May 25. She was assisted by Lila May Pickle, pianist, and Arthur Weitz, violinist.

Harry Schenuit, organist of St. John's Cathedral, Milwaukee, and Director of the Schenuit Conservatory of Music in that city, presided at the organ at the dedication of the new instrument in the German Catholic Church.

The Washington Sängerbund gave its midsummer festival at Marshall Hall, on the Potomac River, on June 6. The concert was the final rehearsal of the prize song for the New York Sängerbund. There was a large attendance.

A lecture-recital on "Parsifal" was given recently by N. J. Corey, the well-known teacher, at the Fort Street Presbyterian Church, Detroit, Mich. Mr. Corey held the large audience by the interesting presentation of the main features of the opera. He illustrated his lecture by playing passages on the organ and by stereopticon.

The Chamber Music Society of Detroit, Mich., recently held a meeting, at which the Beethoven Trio in B Flat and a Bach prelude and fugue were played. A group of songs were sung by Mrs. Marshall Pease and a sketch on the form and meaning of fugue was read by Mrs. Heberlein.

An interesting musicale was given at the residence of Mrs. Henry F. New, West Arlington, Baltimore, Md., last week. The soloists were Mrs. Clifton Andrews, soprano; Mrs. Frank Addison, contralto; Lynn Hobart, tenor, and Dr. Merrill Hopkinson, bass. Mrs. Howard Thatcher was the accompanist.

Sarah Jane Burke, of Baltimore, gave a violin recital at Mount St. Agnes College, Mount Washington, recently, assisted by students of the college. The following pupils took part: Miss G. Townsend and Miss S. L. Bullock, violinists; Lillie L. Bullock, Margaret Burke and Helen Townsend, pianists; Dolly Rourke, soprano.

The Maryland College of Music, of Baltimore, Alfons W. Schenuit, director, closed its twelfth successful season last week. Wilberfoss G. Owst, of the faculty, leaves this week for England, where he will produce his recent compositions. Mr. Owst has made a reputation for himself as a composer, both in this country and in Europe.

Alice Brundage Marsh, soprano, assisted by Jennie Peers, pianist, was heard in recital on Friday evening, June 4, at the First Baptist Church, Wallingford, Conn. Miss Marsh's numbers afforded an opportunity to display the quality of her voice, and embraced a wide range of compositions. Miss Peers's solos were played with fine understanding.

A recital by the private pupils of Florence M. Giese was given at her studio, No. 2118 St. Paul street, Baltimore, Md., on Thursday evening of last week. The program included piano solos and numbers for two pianos, and vocal solos by Nellie Stonebraker. The following pupils took part: Kathryn Cox, Lillian Farnandis, Ruth Hill, Ruth Burocker, Elaine Carroll, Marie Fite, Miss Geise and Mrs. S. O. Mast.

At a meeting of the Choral Club of Hartford, Conn., held last week, the following officers were elected: president, L. P. Waldo Marvin; vice-president, Herbert S. Bullard; secretary, Charles M. Starkweather; treasurer, Merritt A. Alfred; librarian, Solon P. Davis; executive com-

mittee, the aforementioned officers, D. Parsons Goodrich and Charles Edward Prior, Jr.

The operetta, "Alice in Wonderland," was presented three times in Milwaukee on May 29, 30 and 31 for the benefit of the "Penny Lunch Fund" of the Women's School Alliance. The school children's chorus of two hundred and fifty voices sang the choruses in excellent style. Although the presentation was given mainly by home talent, there was nothing of the amateur in evidence.

Cora Brandt, a talented member of the Busch Pianists' Club of Kansas City, Mo., played a recital in the conservatory auditorium on Wednesday evening, May 26, and was greeted by a very appreciative audience. She played especially well the Schuetz "Carnival Mignon" and Soiree de Vienna No. 6, by Schubert-Liszt. She was ably assisted by Franklyn Hunt, baritone; Phoebe Brooks, violinist, and Clara Blakeslee, accompanist.

The Young People's String Orchestra, St. Louis, closed its eighth season with a concert on Sunday afternoon, May 30, in Musical Art Hall. A number of novelties were introduced, among them a triple concerto composed by Ferdinand Thieriot, for violins. The work had its first performance in America on this occasion, the soloists being Messrs. Julius Silberberg, Ralph Swain and Joseph Gill. Alfred G. Robyn was the accompanist.

A special musical service, in commemoration of the one hundredth anniversary of Mendelssohn's birth, was held at Grace Reformed Church, Philadelphia, on Sunday evening, May 23. Raymond S. Wilson, Bac. Mus., is organist and choirmaster. The choir gave a splendid rendition of Mendelssohn's cantata, "Come, Let Us Sing," and Mr. Wilson's organ numbers included the same composer's First Sonata, War March of the Priests and Finale from the Third Symphony.

Two scenes from "Faust" were admirably presented at the annual commencement of the Henry Clay College of Expression, Baltimore, recently. The principals were Felix McNally, tenor; Mrs. Henry Clay Smith, soprano; Joseph Ford, bass baritone; Morgan Evans and E. Saffon, baritones, and Master George Smith, soprano. There was a large chorus. There were also vocal solos by Mollie Lowe, mezzo-soprano; Goldie Kann, soprano; Miss F. Compton, soprano, and Bessie Smith, soprano. Pauline F. Bass received a diploma in vocal culture.

Two graduating vocal recitals were recently given in Baltimore at the Woman's College on different evenings by Marion E. Gibson, soprano, of York, Pa., and Viola Brodbeck, soprano, of Hanover, Pa., both pupils of Director Maurice G. Beckwith. Miss Gibson was assisted by Viola Brodbeck, pianist. The accompanists were Mrs. Laura Grant Short, organist, and Mr. Beckwith, pianist. Viola Brodbeck was assisted at her recital by J. Frank Frysinger, organist, of Hanover, Pa.; Mr. Beckwith, accompanist.

An enjoyable organ recital was given at the Harlem Park M. E. Church, Baltimore, recently, by Clara C. Groppe, assisted by Mrs. William A. Groppe, contralto. Miss Groppe played compositions by Guilman, Stebbins, Saint-Saens, Hofmann, Rubinstein, Grieg, Wolstenholme, Nevin and Weber-Warren. Mrs. Groppe's selections included Widor's "Ave Maria," Gaul's "Come Ye Blessed" (Holy City), and Costa's "Evening Prayer" (Eli). Miss Groppe is organist and choir director of the Madison Avenue M. E. Church.

Mrs. D. V. Rieger, of Kansas City, who is studying with Mme. Marchesi in Paris, recently sang at a dinner given by Mme. Marchesi for Mme. Ambrose Thomas, widow of the famous composer. She also sang in the English Catholic Church in Paris, May 9.

The closing recital, thirty-fifth season, by the pupils of Stephan Steinmuller, Baltimore, was given at Arundel Club Hall, last

week. The program consisted of vocal solos and choruses for mixed and female voices, which were excellently rendered. The soloists were Gordon Bennett, Saide Hardwick, H. G. Parks, Marie Lambert, Nellie Morgan, Claude Coskery, Elma Stradley, Bessie Philpot, Walter Pentz, Irene Brown, Lula Gressitt, Leonetta Schreyer, Mrs. Sigmund Mayer and Edna Brown. Mrs. Stephan Steinmuller was at the piano.

The pupils of Rose Barth, assisted by Christine M. Schutz, contralto, and William G. Horn, baritone, gave a musical on Friday evening of last week at Heptasoph Hall, Baltimore. Piano solos were rendered by Anna Filling, May Allenbaugh, Louise Begnal, Mabel Krause, Pauline Seiler, Isabel Mullen, Mary Kraft, Mildred Wilson, Elsie Proll, Henry Kaiss, William Young and Charles Bochrer. Piano duets were played by Carrie Suter and Lillian Schukraft, Helen Gail, Bessie Engelman and Mabel and Margaret Krause.

The pupils of William Hatton Green, of the Leschetizky School of Piano Playing, Philadelphia, assisted by Arthur E. I. Jackson, will be heard in a piano recital to be given on Monday evening, June 14, at West Chester, Pa. The following pupils will take part: Lavinia Gertrude King, Frances E. Shields, Marion Smith Smedley, Martha D. Young, Ann I. Farrell, Adella Barnhill, Helen Smith Brooke, Virginia Curtis Hawley, and Arthur Howell Wilson, who will play the Mendelssohn Concerto in G minor, op 25, No. 1.

A feature of the commencement week of Frederick College, Frederick, Md., was the organ recital by Mr. Walter McDannel, the capable organist of the Grace Reform Church. The quartet of the College Glee Club sang with great credit. These numbers were a part of the graduating program of the class in the liberal arts of the institution which is now closing its one hundred and forty-sixth year. The college puts great stress on boys and young men singing and on practical vocal work. George Edward Smith has charge of this work, and many of his own compositions are sung in the various concerts.

The vocal pupils of Harry Mantandon Smith, of Baltimore, gave a recital recently at Lehmann's Hall. The program consisted of solos, duets, quintets, male, female and mixed choruses. The participants were John J. Duffy, Jr., Mrs. Edgar F. Hahn, Elsie Wotcha Jimison, Robert L. Thomas, Elizabeth Boring, B. Stuart Weyforth, Louise E. Weyforth, Adam F. Justus, Anita H. Feldhaus, Edith F. Griffin, William O. Heyforth, Edith M. Burton, Ernestine K. Langhammer, Louise C. Wessel, Lemuel T. Cooksey, Anne N. Morton, James M. Price, Lena Rettberg and Marie R. Smith, accompanist.

Fred Ryder, probably the best known man with Chicago musicians, and one who is ever willing to devote his time and energy to the interests of others, and has done more than any one else probably to advance the interests of young musicians by giving them opportunities to appear at Cable Hall, has been ailing of late and has, through the generosity of The Cable Company, been allowed a long vacation for recuperation. Mr. Ryder started last Saturday for the shores of Cape Cod, where he expects to idle away the next month or so and return in his old form for the trying season in Chicago.

A students' exhibition concert took place at the Maryland College for Women, Lutherville, Md., on Friday evening. The participants in piano were Marie Pierson, Katharine Mueller, Edna Park, Kathleen

Holland, Doris Griswold, Marie Gude, Vadia Holmes, Sara Gunby, Eleanor Moorehead; sopranos, Marie Bagley and Sara Gunby, with violin obbligatos by Howard R. Thatcher; contralto, Nellie Sharpe; soprano and alto, Helen Keck, Nellie Sharpe; violin, Kathleen Holland; piano and violin, Hadie Schroeder and Howard R. Thatcher. The program concluded with choruses by the Maryland College Glee Club, under the direction of A. Lee Jones.

The annual concert by pupils of the Maryland School for the Blind, Baltimore, Md., took place on Thursday evening, May 27, under the direction of Charles H. Bochau. The program included choruses, piano, violin and vocal solos. The participants in piano were Grace Vorhees, Estelle Levis, Mazie Owens, Mary Glenn, Earl Shewell, Grover Henderson, Royston Green, Arthur Richmond, Mary Weigle, Cora Fitton, Benjamin Feinstein, John H. Evans, Helen Pyles, Catherine Maroney, Bessie Seliger, Virginia Cross, Ida Weitzel and Mary McConat. Elmer Vogts and Benjamin Feinstein rendered violin and piano selections, and Catherin Workmeister, soprano, sang.

The members of the higher class Italian colony of New York City are happy in the possession of a new found contralto for whom they claim great promise on maturity. Rose Spina, pretty, dark, and typically artistic in manner and voice, is the twenty-year-old aspirant for stellar honors. At a concert given in the Plaza Music Hall, New York, last Saturday evening, she disclosed a voice that was really superb. In her numbers, operatic and otherwise, there was evinced an organ-like tone of strength and sweetness, while her execution was all that could be desired. There was nothing amateurish about her diction in either French, Italian or English, and the sympathetic quality and dramatic style of her delivery kept her audience always interested.

E. G. Halle, one of the best known German citizens of Chicago, and a leader in all things artistic, has been appointed receiver of the Germania Männerchor by Judge Mack, the appointment being made at the request of the Illinois Trust and Savings Bank, which is trustee for an issue of \$160,000 in bonds, but only \$20,000 of the issue has been paid. These bonds were issued for twenty years twenty years ago, and it was averred that the majority of the bondholders expressed their willingness for a renewal, but others demanded payment of their bonds. The Germania Club, the oldest musical organization in Chicago, has one of the handsomest clubhouses in the city on the North Side, and a very wealthy membership. It is probable that the receivers appointed will be only temporary, as a new bond issue will be arranged.

The primary and intermediate departments of the MacReynolds-Koehle Music School gave their closing exercises on Saturday last, under the immediate direction of Katharine MacReynolds and Eugenie DeGurin, instructors of piano and violin respectively. The pupils taking part included Florence Kays, Irving Cleveand, Ruth Hollingsworth, Alma Kaufman, Mathilde Kolb, Paul Harding, Melvin Bergmann, Louise Green, Martha Rose, Lulu Veerhoff, Elizabeth Quigley, Ruth Fouts, Esther Hughes, Justina Hill, Helen Swormstedt, Emily Kolb, Francis Walter, Olga Menzel, Beatrice Hahn, Helen Quigley, Margaret Fishburn, Janet Ransome, Frances Sisson, Rosalie Waters, Florence McDonnell, Pierce Hollingsworth, Cogan Hammett and the Misses Farrington, Wilbur and Snyder. An interesting feature of the program was the Children's Symphony (Haydn), in which thirty-one pupils participated.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Beddoe, Daniel—Paterson, N. J., June 12; New York, Sängerfest, June 19, 20, 21, 22.
Bohlmann, Theodor—Antioch College, Ohio, June 16.
Carl, William C.—Meadville, Pa., June 16 and 17.
Cunningham, Claude—New York Sängerfest, June 19.
Heink-Schumann, Mme.—Paterson, N. J., June 12; New York Sängerfest, June 20 and 21.
Hellstrom, Mme. Anna—New York, Carnegie Hall, June 13.
Hinkle, Florence—Columbus, Ohio, June 25 and 26.
Hudson, Caroline—Lexington, Ky., June 15; Cleveland, June 16.
Hussey, Adah C.—Lima, Ohio, June 7 and 9; Columbus, June 25 and 26.
Miller, Christine—Wooster, Ohio, June 15; Pittsburgh, Pa., June 18.
Rider-Kelsey, Corinne—Paterson, N. J., June 12; New York, June 19 and 20.
Schenke, Joseph—Antioch College, Ohio, June 18, 19 and 20.
Stoddard, Marie—Paterson, N. J., June 12.
Swickard, Josephine—Lafayette, Ind., June 30.
Van Der Veer, Nevada—Paterson, N. J., June 12.
Volkman, Paul—Paterson, N. J., June 12.
Wells, John Barnes—Carmel, N. Y., June 14; Atlantic City, N. J., June 16.
Witherspoon, Herbert—Paterson, N. J., June 12.
Worthington, W. G.—Paterson, N. J., June 12.

Orchestras, Quartets, Chorus, Etc.

Chicago Orchestra—Willow Grove Park, Philadelphia, June 27 to July 10.
Victor Herbert's Orchestra—Willow Grove Park, Philadelphia, July 11 to August 14.
Sousa's Band—Willow Grove Park, Philadelphia, August 15 to September 6.
Wanamaker Competition Choral Festival—Philadelphia, June 24 to 30 (inclusive).

MME. RIVÉ-KING IN RECITAL

Chicago Pianist Plays a Return Engagement in Kansas City

KANSAS CITY, June 4.—Mme. Rivé-King, the eminent Chicago pianist, played a return engagement at the First Presbyterian Church, on Tuesday evening. In spite of the inclemency of the weather she was greeted by a large audience. She was assisted by Mildred Langworthy, soprano, and Alice Bradley, accompanist.

Millie Steacey, soprano, gave her second annual recital on Tuesday evening, in the

Conservatory Auditorium, showing herself to be a singer of merit and capable of more than her program demanded. Her voice possesses power and quality, and her interpretations were always musicianly. David Jacobs, violinist; Mrs. H. P. Guy, and Mrs. James Richardson, were her assistants.

A benefit concert of interest was given on Thursday evening, to aid in rebuilding the Christian Church, at Mount Washington. The participants numbered some of the best artists in the city, among them being Allee Barbee and Clara Duval, sopranos; Mrs. J. Otis Huff and Mrs. Esther Darnall, contraltos; William Sparrow, tenor; Frank Lauder, bass; Anna St. John, pianist; Verna La Quay, violinist, and Hans Feil, organist.

Edna Forsythe, soprano, a pupil of Mrs. Jennie Schultz, of the Conservatory of Music, gave a recital on Thursday evening, assisted by the Kansas City Male Quartet, Harriett Robinson, pianist; Carl Stubenrauch, cellist, and Arnold Hoffman, flautist. Miss Forsythe possesses a voice of good quality and considerable range and power.

Rudolf King will sail soon for London, where he will be the accompanist for Plunket Green in his annual song recital.

M. R. W.

FOR AMATEUR ORCHESTRAS

London Paper Points Out Merits in Dvřák's Compositions

In advising amateur orchestras what to play, the London *Times* puts in a good and true and timely word for Dvřák:

Perhaps the most conspicuous of the lacunae which are found in the repertoires of English orchestras at the present time is in the compositions of Dvřák, whose earlier symphonies and overtures are passed over to an extent which is surprising when it is considered how full they are of vivid melody, rhythm and color. Here amateurs have done something, but they might do everything. The symphonies in D, D minor, G and F, the symphonic variations, and the overtures "Mein Heim," "Othello," and others offer scope in a direction most suited to their powers and to the needs of their audiences. Then there is the serenade for strings in E, as well as the "Notturmo" for strings, which should be undertaken both for their musical value and for their value to performers.

From the works of Dvřák alone it is almost possible to make a list large enough to convince amateur orchestras that in urging them to look outside the repertory of the professionals we do not suggest that they should be content with the leavings of the orchestral feast; on the contrary; there are plenty of rich dishes waiting untouched. They need not now, at once, fall back upon the symphonies of Raff, Gade, and Goldmark, though among the last two there are things worth an occasional hearing.

L. A. Russell Pupils Perform

MADISON, N. J., May 30.—A pianoforte recital was given at Assembly Hall, on Friday evening, by Gertrude Savage, assisted by Alice Van Nalts, contralto, both pupils of Louis Arthur Russell. The following program was rendered: Giovanni Battista Martini, Preludio and Gavotte; François Couperin, Les Baricades Mystérieuses; Domenico Scarlatti, Sonate in G Minor; Mozart, Rondo in A Minor; Beethoven, Sonate, op. 31, No. 3; Schumann, "Warum," "Vogel als Prophet," "Aufschwung"; Brahms, Rhapsody No. 1 in B Minor; Chopin, Preludes No. 21 and 22; Mazurka, op. 33, No. 4; Étude, op. 25, No. 1; Valse Brillante, op. 34, No. 1; Nocturne, C Sharp Minor; Polonaise, op. 53; Cesar Cui, Berceuse; Anatole Liadow, Pastorale; B. Grodzki, Barcarolle; S. Youferoff, Fileuse; Liszt, Rigoletto Paraphrase; Händel, "Lascio Ch'io Pianga"; Gounod, Romanza and Flower Song from "Faust"; Franz, "Once in Thine Eyes"; Chadwick, "O Let Night Speak of Me"; W. S. Ivins, "Lullaby Dear"; Charles Willeby, "Stolen Wings."

Albany Male Chorus Concert

ALBANY, June 5.—The second concert of the Albany Male Chorus of forty voices, under the direction of Louis Stremple, took place on May 27. The program contained many well-known choral numbers, and was excellently sung. The assisting soloist was Lucy Isabelle Marsh, soprano. N. Irving Hyatt, Helen Wolverton and Abraham Zweeres played the accompaniments.

On June 14, and for two weeks, Atlantic City will have grand opera at the new Apollo Theatre. "Il Trovatore," "Faust," "La Traviata," are already assured, under the direction of Max Heinrich, formerly of the Philadelphia Opera House, and now in New York. The conductor announced is Mr. Gustav.

MANAGER HANSON TELLS OF BUSONI'S TRIUMPHS

In St. Paul Interview He Relates How Famous Pianist Brought Him Literally to His Feet

ST. PAUL, MINN., June 7.—M. H. Hanson, the concert manager, told how it all came about to a local newsgatherer the other day. "You perhaps have heard how it happened that I came to America with Dr. Wüllner," he said. "I had no thought of remaining in New York, but I have found that there is no country in the world that appreciates good art as America does. You know of Busoni. It is a question whether he is the greatest pianist living."

It is evidently no question to Mr. Hanson, but he refuses to admit that any other pianist is the greatest living. "Ah, if you would hear Busoni as I have heard him—such fire, such magnificent rhythm, such interpretative power. I found myself at the end of his performance of the 'Emperor' Concerto, in Albert Hall, London, standing on my chair as everybody about me was standing, for I had unconsciously left my seat and mounted the chair in my enthusiasm. That is literally being carried off one's feet. I hope you are to hear Busoni with your Symphony Orchestra the coming Winter. You have heard Dr. Wüllner. Then you know how wonderful he would be in the 'rexenlied,' with orchestra. Of course we can give it with the piano, but I should like you to hear it with orchestra."

"My Dutch contralto. Oh, yes; Tillie Koenen. I believe that a year from now she will be all over America. She has a voice that great critics have said is—but I do not dare say just what it is they have said. She is coming to America and you will surely hear her. I do not say much about my artists. You may have noticed that. I announce them; they appear; the

public decides. I think I know where it will place Tilly Koenen. Besides having a great voice, she is of distinguished birth, the daughter of a Dutch Governor in the West Indies.

"I am besieged with people who want me to manage them," said Mr. Hanson, "but I tell them—'As it is impossible to spell a decidedly Parisian movement of the hands, the interviewer did not learn what it was. 'Busoni, you must hear,' he was saying. 'He will open with Mr. Mahler's orchestra in New York, playing later with the Boston Symphony, the Chicago Orchestra, and I hope in the Twin Cities also.'"

From St. Paul Mr. Hanson went to Denver.

CHUTE FOR BOSTON OPERA

Exponent of Knickerbockers Will Be Premier Male Dancer

BOSTON, June 4.—Paul Jones Chute, the dancer, who declared a month ago that trousers were "a detestable invention of a prosaic age," and that knickerbockers were the only suitable nether garments for men, has been engaged by Loie Fuller as the premier male dancer of the Boston Opera House for three years.

Miss Fuller says that Chute is one of the most graceful dancers she ever saw. He is noted in Boston, Newport and New York for his dancing at social functions. He has appeared often at smart society entertainments in this city.

A pianoforte recital was given at Musical Art Hall, St. Louis, on June 4, by Lillian M. Pauline Guy (post graduate of the Kroeger School of Music), assisted by Mme. Christine Nordstrom-Carter, soprano. Compositions by Schubert, Verdi, Bach, Liszt, E. R. Kroeger, Saint-Saëns, Wagner, Bendel, Schira and Beethoven were played.

ECHOES OF MUSIC ABROAD

[Continued from page 23.]

substantial money prizes as the awards for the best works submitted before September 1 of next year. The first two prize-winners will receive \$2,500 each, the next two \$625 each. The \$2,500 operas will be staged at the Hamburg Municipal Theater.

The final judges are to be Richard Strauss, Ernst von Schuch, Leo Blech and Gustav Brecher, but before reaching them the manuscripts will be carefully sifted by Oskar Fried, Rudolph M. Breithaupt, Paul Bekker, Ernst von Reznicek and Erich Wolff. Competitors are allowed *carte blanche* in the choice of their librettos; the sole condition imposed is that the performance of the work shall require at least one hour. It is the "Harmonie" publishers' intention to repeat the contest every three years.

* * *

A TRILBY of the piano, or "the blind-fold pianist," is the sensation of the hour in Vienna and other Austrian cities, baffling the understanding of both laymen and doctors. This young woman, a Miss Nydia, of either English or American birth, can play all kinds of music entirely unfamiliar to her while in a hypnotic sleep.

"The professor who accompanies Miss Nydia on her tours begins by placing her in a hypnotic trance," writes the Vienna correspondent of *La Stampa*. "Then one of the spectators covers her eyes with three thick bandages, black, red and green, between every two of which a layer of wadding is inserted. These preparations made, a piece of music is placed before her and, without being able in any way to discover what it is, she plays it through with astonishing accuracy and without the least miscalculation in giving such color and warmth of expression to it as only an experienced and very accomplished artist could."

"Slowly and quietly, without letting her notice it, the music is taken from the piano and immediately she stops playing. Thereupon the professor takes the piece in his hand and under his mental dictation she resumes her playing. The most careful scrutiny has failed to disclose any trickery. Sometimes the music used is just fresh from the composer's pen, often it bristles with difficulties, always it is chosen from among the least familiar piano compositions."

* * *

ON May 13, 1765, this notice appeared in the London *Public Advertiser*: "For the benefit of Miss Mozart, of 13, and Master Mozart, of 8 years of age, prodigies of Nature, Hickford's Great Room in Brewer Street, this day, May 13, there will be a concert of vocal and instrumental music, with all the overtures of this little boy's own composition, concertos on the harpsichord by the little boy and

his sister, each singly and both together."

On the thirteenth of last month, the *Musical Standard* records, by a happy thought Mathilde Verne, the London pianist, a sister of Adela Verne, arranged to hold a concert by her pupils in Hickford's Great Room, which is still standing, though it has fallen somewhat from its high estate, in commemoration of the 144th anniversary of the little Mozarts' benefit.

* * *

THE court of Good Queen Bess was represented at the second of a series of concerts of Old Chamber Music now being given in London. One Anthony Holborne, of whom nothing is known beyond the fact that he was Government Usher to Queen Elizabeth, was the composer of a suite of "Pavans, Galliards, Almains and other short Aeirs" which as "scored by Miss Stainer for two violins, two violas, cello and bass, proved quaint but by no means old-fashioned," we are told. They bear such titles as "The Honie-Suckle," "Paradize," "The Marie-Golde" and were published in the year 1599.

Then there was a sonata for violin by Henry Eccles, François Couperin's characteristic "L'Apothéose de Lulli," as well, and Somersetshire folksongs were sung.

J. L. H.

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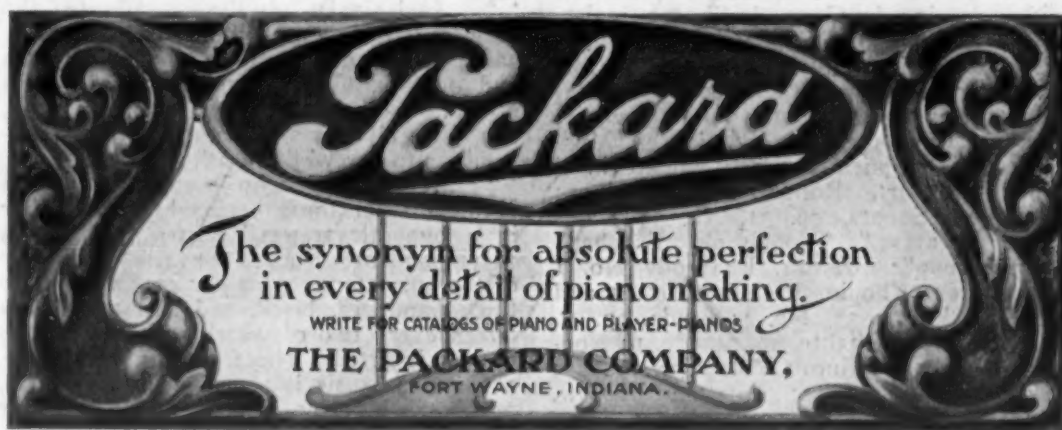
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